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FACTS  
ABOUT ORIENTAL RUGS

*By*

CHARLES W. JACOBSEN



WITH 68 FULL PAGE ILLUSTRATIONS

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## *Preface*

THIS book is submitted as an up-to-date A B C of the wide field of Oriental Rugs and Carpets, written by a dealer with the point of view of rug appreciation plus service.

There are a number of excellent rug books on the market, the two most thorough and excellent being Walter A. Hawley's book and John Kimberley Mumford's book. They are very large and deal for the most part with the Oriental rug situation as it existed prior to 1913. Both of these sell for \$5.00 to \$10.00, and are excellent for everyone to read and study.

Without detracting from the excellent work of these two great editions and two foremost students of Oriental rugs, I submit that if one who has no knowledge of Oriental rugs studies one of these two books (which are head and shoulders above all others on the subject) and then goes into ninety per cent of the stores in America, he will be today hopelessly confused. Their books deal chiefly with the old type rugs which do not comprise five per cent of the oriental rugs offered for sale in America.

Let me submit a concrete case of how a novice will be confused. The old Ghiordes rug, from Asia Minor, is one of the several choicest and rarest of antique rugs. Every collector who has the wherewith wants a choice old prayer Ghiordes in his collection. The Orient has been stripped of them for many years. The old Ghiordes came in scatter size rugs (rugs up to 8 x 5 feet). Today, one of the cheapest and coarsest of all modern carpets is a Ghiordes. It comes in carpet sizes and a 9 x 12 foot one can be had at retail for \$125. Commercialized weaving has stolen one of the finest old names and attached it to the poorest of modern weaves.

While I cannot hope to make the reader of this little book know rugs—I can arm the prospective buyer with a certain amount of elementary knowledge and give the different possibilities.

In preparation of the book, the author wishes especially to acknowledge assistance from his brother-in-law, Mr. Thomas F. Davis, who has prepared the composition on a number of the weaves.

Acknowledgement of appreciation is made to Major L. B. Lawton of Skaneateles, New York, to whom the author is indebted for much of his rug knowledge.

He gratefully acknowledges assistance from Mr. Frederick J. Schmidt of Chicago, and the kindness of the collectors who have loaned their rugs for plates. Much of his theory has been taken from the late John Kimberley Mumford's book and Walter A. Hawley's book.

He acknowledges appreciation of the excellent work of Mr. Eugene W. Logan of Syracuse, New York, who did most of the photographing and W. J. Edwards of the S. D. Warren Company, New York City who designed the book and supervised the typography, printing and binding.




## ORIENTAL RUGS



## *General Classification*

### CLASSIFICATION BY COUNTRIES

 RIENTAL Rugs may be grouped according to the country from which they come. The several rug weaving countries are:

1. Persia
2. Caucasia
3. Central Asiatic countries—which include  
Beloochistan, Afghanistan, Bokhara
4. Turkey
5. India
6. China
7. Greece

A second classification may be made according to the age of the rug, as follows:

CLASSICAL ANTIQUE RUGS—from one to four hundred years old.

### ANTIQUÉ AND SEMI-ANTIQUÉ RUGS

- |                                  |           |
|----------------------------------|-----------|
| <i>from</i> 1. Persia            | 4. Turkey |
| 2. Caucasia                      | 5. China  |
| 3. Central Asia (Turcoman Group) | 6. India  |

### NEW RUGS

- |                                  |           |
|----------------------------------|-----------|
| <i>from</i> 1. Persia            | 4. Turkey |
| 2. Caucasia                      | 5. China  |
| 3. Central Asia (Turcoman Group) | 6. India  |
| 7. Greece                        |           |

Leaving aside Chinese rugs the vast majority of all rugs imported today are from Persia, and most of the new rugs from Turkey and Greece are forsaking the old Turkish design and copying the Persian designs. All rugs from India both old and new, follow the floral Persian designs.

And still a third classification may be made by dividing modern rugs into two combination groups, as follows:

Modern rugs, old designs, washed or unwashed.

Modern rugs, new designs, washed or unwashed.

These new rugs may be further divided into those that copy the old designs and are generally sold without any artificial treatment, and those employing modern designs—generally made in rug weaving factories. Practically all of this latter type are treated after reaching America (to soften their colors and to give them a high silky finish).

All the new rugs from Caucasia and Central Asia attempt to copy the old designs.

## *Persian Rugs*

WHEN most people think of an oriental rug they visualize only the Persian rug with its typical floral design. The bulk of all oriental rugs sold in Europe and America are Persian rugs. Until a few years ago all carpet sizes, 8 x 10 feet or larger, excepting a few Afghans and Bokharas from Central Asia and a few Chinese rugs were from Persia. Today, the majority of carpet sizes as well as small rugs still come from Persia. But Turkey, Greece and India are sending many large rugs, practically all of which copy the Persian designs.

Rug weaving is the principal industry in Persia. And while designs and workmanship have not changed so radically as in Turkey, there have been tremendous changes from the types of rugs first brought to America—rugs which the Persians wove for their own use. Instead of the old patterns, the vast majority of new rugs made for America have entirely different patterns from the old rug. Rugs made for Europe follow the old patterns—and as a rule are much more interesting than these typical modern and meaningless patterns. It would be a revelation to every American to go thru the many New York importers' show rooms and then go through the Government Dock in London (and the importers' warehouses in London). Of course, there are thousands of semi-old Persian rugs still coming and still more newer rugs copying the old designs, but the percentage is small as compared to the commercially made rugs with their new designs. John Kimberly Mumford, father of the rug knowledge in America, lamented this fact and we have in our possession much of his correspondence in regard to organizing rug weaving companies that would copy the old type. In our opinion an enlightened public more and more will demand the old patterns in new rugs instead of the nondescript new patterns and this demand will result in a copying of the old pattern to a greater extent each succeeding year.

### DIFFERENT WEAVES OF ANTIQUE AND SEMI-ANTIQUÉ PERSIAN RUGS

Bahktiari	Khorassan	Sena-Kurd
Bijar	Kirman	Sena
Feraghan	Kurdistan	Serapi
Gorevan	Laristan	Shiraz
Hamadan	Mahal	Suj-Bulak
Herez	Meshed	Sultanabad
Ispahan	Mosul	Tabriz
Joshaghan	Niris	Teherahen
Karaja	Mir-Sarabend	Yedz
Kermanshah	Sarouk	Zeli-Sultan

Many rugs are sold as antique Ispahans, but few are the real old classical pieces. Except as objects of art the latter should hold no interest as home furnishings—nor even to the rug hobbyist of moderate

circumstances. They are generally worn down and accordingly most valuable for museums. Practically all that have been offered for sale during the past twenty years were from the closing of some estate or some palace in Europe—where they had been for many years.

The American Art Galleries sold one Ispahan carpet for \$78,000, and another one for \$75,000. Thirty-five antique rugs sold for over \$15,000 per rug.

Practically all of these were worn-out rugs, some of them two hundred years old, and were regarded as works of art. The Orient was stripped of these products many years ago. These were cases of re-sale, for no such rugs are left in the Orient. Some of them had been in a palace at Lisbon, Portugal, for many years.

This A B C should not even touch on Ispahans, but I do so simply to warn the novice of the faker who offers him an Antique Ispahan for \$500 or \$1000.

The following Antique Persians, while not to be bought in numbers, can be had: Kashans, Kirmans, Bijars, Hamadans, Herezes, Karajas, Kurdistans, Mosuls, Suj-Bulaks, Sena-Kurds, Shirazes, Bahktiaris, and Senas.

A good example of any of these weaves is a rare and a wonderful thing. However, one must remember that a Kurdistan may be a poor rug, it may be a good rug, or it may be a museum piece. But the best type of certain weaves is never as costly as the best type of certain other weaves. There are Kurdistans, Hamadans, etc., much better than some Feraghans, Sehnas, etc., but the best Feraghan is more costly than the best Kurdistan, because it is rarer. The weave, the colors, the thickness, and the quality of wool, its silkiness and especially its rarity, determine its rating. This is true with every type of rug. A finely woven rug is usually thin. A thick, somewhat coarser rug is more practical for floor use.

The above do not include room-size antique rugs. They are very scarce and quite expensive if a real choice antique and in good condition. A good many came in during the past few years, but most of them were giant carpets, ten by fifteen feet to fifteen by thirty feet. Eight by ten foot to ten by fourteen foot sizes seldom come, and are snatched up by the first smart buyer who sees them. Too many of them are badly worn. These large carpets were undoubtedly in the homes of people of means, who parted with them because they were forced to do so since the War. The majority of these are Bijars.

A Bijar is the thickest and heaviest of all Persians, can be bought for less than a new Sarouk, and is a much better rug. A few Serapis, Herez, Khorassans, Feraghans, Sehnas, Mesheds have come in Persian rugs. Since there are few room-size antique Caucasian or Anatolian rugs, there remain only the Bokharas from the Turcoman group, besides the limited possibility in Antique Persians. And there are fewer large Bokharas than Persians.

As a general rule, the lovers of old rugs must buy small rugs or else let the rug be the basic article selected for the room and not be too

particular as to whether it is rose, blue, or red, if they are going to have an antique room-size rug. It is safe to say that there is not a single choice nine by twelve foot antique carpet for sale today, at twenty-five importers who have hundreds of buyers in the Orient.

Many new Persian rugs copying the old designs are being made. As already stated the majority of these go to the European trade. Why the American owned looms weave the majority of their rugs in the meaningless modern designs when they can copy the far more interesting old designs, is hard to explain. Perhaps no one can definitely say.

A large percentage of the Persian rugs today are coming from North Central Persia from the Persian province of Irak-Ajami, which includes the Sultanabad, Feraghan, Sarouk and Sarawan districts.

When the first old rugs in carpet sizes began to give out, and commercial weaving became necessary, American importers set up their own looms in certain districts, and contracted with individual families to weave a certain size rug, in a certain design. Now the majority of the old rugs in large sizes come in medallions and large patterns. The smaller patterns seem to have been more popular—especially for the buyer who is buying his or her first rug. The small or repetitive patterns in Persian rugs were chiefly the Herati design (also called Feraghan or fish pattern), the Gula Henna design, the Mina Khani design, the pear or palm leaf design, and the Shah Abbas design. These are typical old small or repetitive designs. Perhaps it was because the American domestic rugs began to try to copy all these old designs that something new was sought, or perhaps the new designs with much of the plain field were easier and less expensive to weave.

Thus we find the designs in the vast majority of modern Persian rugs quite different from the typical old designs. Most of the modern Kashans, Sarouks, Kirmans, Lillihans, Hamadans, and Mosuls have these modern designs, and the great bulk of modern rugs from Persia are in the above weaves. And ninety-five per cent of these are chemically treated after they reach America to soften their colors and give them the artificial sheen.

Among the modern rugs in large sizes that copy the old designs are: Bijars, Gorevans, Bahktiaris, Mesheds, Hamadans, Khorassans, Shirazes, Sarabends and Tabrizes, and a few Sarouks and Kashans in large rugs. In small Persian rugs, we find new rugs following old designs in Bijars, Bahktiaris, Gorevans, Hamadans, Kurdistans, Mir-Sarabends, Mosuls, Mesheds, Khorassans, Tabrizes, Suj-Bulaks, Sena-Kurds, and Ispahans, and a very small percentage of Kashans, Sarouks and Kirmans.

Of course, few of them equal in quality, workmanship or beauty the better of the old gem pieces, but nevertheless there are many excellent examples being made today.

Most of the new rugs that follow the old patterns are sold in natural colors, that is, without the chemical treatment. And if they happen to be lightly treated, to soften their new colors, seldom are they painted or touched up as is generally done with the modern Sarouks and others.



You will make no mistake in buying any good Persian rug in natural colors from any reliable store. Even a poor new rug (not treated) will wear excellently, and the dyes in most new Persian rugs are safe when cleaned or attacked by water. But you are doubly safe when you buy a rug of this type from a good store.

### *Caucasian Rugs*

**N**ORTH of Persia are the Caucasian mountains. In this country lying between the Black Sea and the Caspian Sea, now under the Bolshevik Government, were numbered at one time forty distinct races, each speaking a different tongue, and each of these races had its own fashion in rugs. Most of them have rectilinear and geometrical patterns—though a few show some Persian influence. These are in many different arrangements and are combined with many old religious symbols, the exact meaning of which is now lost.

Unlike the Persian rugs, the designs in new Caucasian rugs follow those in the antique rugs—though as a rule, they have a quality much inferior to the old pieces, the colors being very raw and the dyes dangerous. By dangerous, we mean, loose or likely to run when cleaned.

#### NAMES OF CAUCASIAN RUGS

Baku	Geunge	Shirvan
Cabistan	Kazak	Sumac
Carabough	Kuba	Shemakha
Chichi	Kutai	Tcherkess
Daghestan	Leighian	Tiflis
Derbend		

#### SIZES

Practically all Caucasian rugs are small rugs—generally about 6 x 4 feet. A few of the old rugs were in such odd sizes as 6 x 12 to 7 x 18 feet, but none of these are seen today. 8 x 10 foot or 9 x 12 foot rugs were never made. There were a few old runners such as 10 x 3½ feet, and odd sizes such as 9 x 4 feet. Many of the Kazaks came as large as 9 x 6 feet, but more often 7 or 8 feet by 4 feet. Also, many small rugs about 5 x 3½ feet were made.

#### IN GENERAL

The Caucasian rugs are well made and durable. Choice old pieces in any of the above weaves are rare today. When these rugs were first brought to America many of the Cabistans, Shirvans, Kubas, Bakus, Chichis and Daghestans were sold under the general classification of Daghestans. All of these are very similar in weave and texture. They come from different localities and are principally design names, by which we mean the chief difference in them are certain designs. Among

the old rugs the most desired by a hobbyist generally are a choice prayer Kazak, a prayer Daghestan, a Kuba, a Cabistan, or a Baku.

Today the supply of old Caucasian rugs is well nigh exhausted and being in the hands of Bolshevik agents, prices have advanced sharply. Very few Caucasian rugs, new and old, have come to America in recent years. Those that have come have been held by the Russian agents at exorbitant figures—only finally to be sold at auction at less than half of the price sought but still high. But if one doubts that there is an abundance of Caucasian rugs he has only to visit the London and the Constantinople markets. There are hundreds of them. A small percentage are rather choice old pieces, a few of them semi-antique, but they are chiefly very bright colored new rugs. The average new Persian rug has very soft colors as compared to these new Caucasian rugs. The dyes in most of these new pieces are questionable, and dangerous. Just why haven't they brought these new Caucasian rugs to America and artificially aged them, as they have done to such a great extent with the Persians? Because, the majority of these rugs being thin type rugs, after being treated with chemicals to kill the bright colors would be too thin and somewhat sleazy.

The European trade does not object to a thin rug or a rug with part of the nap down, but the American trade rightly and wisely does. Also, it is doubtful if American washers could satisfactorily kill the colors to suit American taste. On the contrary the London washers have a process from which one of these hideously raw rugs emerges with every trace of red removed, and changed to a tan or cream with a resultant blue and tan rug. This process in our opinion instead of just softening the colors leaves an all too flat colored edition. It is entirely lacking in character and life.

## *Asia Minor or Turkish Rugs*

*(Also called Anatolian Rugs)*

**T**URKISH rugs should be divided into three distinct and entirely different groups. There is practically no resemblance in wool quality, design, and sizes between the three.

1. Antique and semi-antique Turkish rugs (usually scatter-sizes).
2. New Turkish rugs—poor modern copies of the old pieces.
3. Modern Anatolian carpets (generally 6 x 9 feet to 12 x 20 feet) copying Persian designs.

### ANTIQUÉ AND SEMI-ANTIQUÉ ANATOLIAN RUGS OR TURKISH RUGS

Bergamo	Kulah	Rhodian Kulah or
Dirmirdji	Ladik	Makri
Ghiordes	Madan	Sivas
Kershehr	Melez	Smyrna
Konieh	Mudjar	Yuruk
	Oushak	

## ORIENTAL RUGS

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Asia Minor, Turkish and Anatolian are almost synonymous. Some authorities divide the Turkish rugs into the West Asia Minor district and Central Asia Minor district.

- (a) West Asia Minor district: Bergamo, Ghiordes, Kulah, Oushak, Dirmirdji, Smyrna, Melez and Rhodian Kulah (Makri).
- (b) West Asia Minor district: Anatolian, Konieh, Ladik, Kershehr, Mudjar, Sivas and Yuruk.

This division is unimportant except to the collector—and in most cases unimportant to him. In the Metropolitan Museum a number of choice old Turkish rugs are listed simply as prayer Anatolian. Many of the old Turkish rugs are in prayer designs.

A number of the prayer Turkish rugs are more valuable than any other type of small oriental rug. Every collector would like to own a prayer Ghiordes or a Kulah, or a good prayer Ladik. These rugs are often used as tapestries. A good prayer or non-prayer Melez, Bergamo, Konieh, Kershehr, Mudjar, Makri, Rhodian Kulah, or Yuruk is a wonderful rug. It is to the collector that the Turkish rugs make their chief appeal, as most people want a Persian rug with its floral design.

Most of the old Turkish rugs were in small rugs—rugs seldom larger than 8 x 5 feet.

The distinguishing characteristics of old Turkish rugs is that the color effect is generally brighter than Persian rugs, that they employ much canary yellow, lavender and mauve, and that they use rectangular lines, and a great massing of color. Animals or human beings are never used—because it is against their religion.

The prayer rug always has a prayer niche, which is supposed to be faced toward Mecca by the Oriental when praying. The Ghiordes, Konieh, Kershehr, Kulah, Ladik, Melez, Yuruk, Bergamo, and others, each have a prayer niche that, with few exceptions, is always similar in the same weave but different in each type of prayer rug. There are more variations in Koniehs than in any other prayer rugs.

Except for an occasional Bergamo, Melez, Yuruk, Rhodian Kulah, and Dirmirdji Kulah, seldom is even a good semi-antique one of these seen in the channels of trade. And a good Ghiordes, Ladik, or Kulah is almost invariably a case of re-sale—and not from Turkey.

### NEW TURKISH RUGS

These old designs are only copied to a limited extent—and it is doubtful if a single good copy has been seen in recent years. On the contrary most of the would-be copies are very poor rugs—not even average rugs—and worth from one-fifth to one one-hundredth of a choice old Turkish rug. Even a novice would recognize them as inferior rugs. Most of the weavers are now employed to weave the new type of Turkish rugs—which copies the Persian designs. It is not improbable that the old Turkish rugs will completely disappear in a few years.

This is easily understood when one remembers that many of the Turkish weavers have either been killed or driven out of Turkey. In fact, most of the villages from which the above old type rugs take their

## ORIENTAL RUGS

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name and where they were formerly woven, have practically disappeared as villages, and there are no rugs being woven at all in these places and many of them are deserted.

Many of the descendants of the weavers of these old type rugs are in Greece today weaving an entirely different type rug, which we discuss below under Anatolian carpets, and under Grecian rugs.

There are thousands of cheap examples of prayer rugs imported—which show little of any authenticity in design and are of very poor quality. They are with few exceptions very poor—and are to be had at from fifteen to forty dollars. The new tariff will make the cheapest group up to about twenty-five dollars. The dyes in most of these are generally very inferior and will often run when attacked by water.

The cheapest of cheap mats is the new raw-colored, loosely woven poor wool quality Anatolian mat. They have come by the thousand in strips of from five to ten alike, only to be cut apart and retail for \$1.95 to \$5.00. They are not worthy of the name Oriental rug.

### NEW TURKISH CARPETS

In the last few years there has sprung up in Turkey an entirely new type of Turkish rug—rugs copying the Persian patterns. They vary in quality from extremely coarse rugs to fairly good rugs.

These and the Spartas from Greece have the same general characteristics, both as to quality and design. There are several different qualities but name means absolutely nothing in determining the quality of any of these rugs—for they are all commercial articles woven by American controlled companies. One importer calls his best quality of this type of rug by a certain trade name, another calls the same rug by another trade name—while still another calls it by a different name. The same procedure of many different names is true down to the lowest quality. It would be futile to try to give all the names under which they are sold—and the chances are that they will be changed by next year.

They copy hundreds of Persian designs—and quite often the Sarot design—and the majority copy designs of new Persian rugs. The chief objection to them is that they have more of a domestic rug appearance than any other type of Oriental.

Most of them are given a light chemical treatment to produce the silky appearance, but seldom is one of them painted as is done in New York with many modern Persian rugs. While they cannot compare with the better of modern Persian rugs, if one desires the modern silk type rug at a medium price, they are better than the new treated Mahal Muskabad, Arac, or a medium quality of Lillihan. It is doubtful if they are as good as the best quality of Chinese rug at the same price.

### IN CONCLUSION

Therefore, when one uses the name Anatolian rug or Turkish rug or Asia Minor rug, it can mean anything from junk to the rarest small antique rugs. It may mean a gem antique rug, in prayer or non-prayer design, and also a choice antique mat about 22 x 42 inches;

may mean a poor semi-old copy or new rug of the same name, or it may be a new large rug with Persian design—from the coarsest of all large carpets to a fairly good rug. Here is a striking illustration of how the new names are confusing. An old Ghiordes prayer rug is one of the rarest and most expensive of all rugs—such rugs in approximately  $7\frac{1}{2} \times 4\frac{1}{2}$  foot sizes have sold for as high as \$3,000. And yet we find the coarsest of all modern carpets today selling under the name Ghiordes—a  $9 \times 12$  foot one selling from \$95 to \$125. The new tariff fixing a minimum of fifty cents per square foot will serve to raise the price on these and perhaps eventually to eliminate them from America.

## Turcoman Rugs

PRACTICALLY all rugs from Central Asia are classified in the markets today as either Bokharas, Beloochistans or Afghans. Few rugs from this large rug weaving area are classified correctly; for example, the name Bokhara is invariably given, not only to Bokhara rugs themselves, but to distinct types of Turcoman rugs such as Tekkes, Salors and Yomuds. The reason for this confusion is partly due to the dealers' inability to classify these distinct types correctly; also to the numerous names applied for trade purposes, a great many of which are absolutely meaningless except as a device for selling two rugs of the same weave.

To substantiate this fact we find one of the foremost authorities on Turcoman rugs, Hartley Clark, author of *Bokhara, Turcoman and Afghan Rugs*, saying—"Then, again, a lot of meaningless names are introduced presumably with the object of differentiating for trade purposes between distinct types of which the true origin is not known, and these names, such, for instance, as 'Royal Bokhara,' 'Princess Bokhara,' 'Tekke Bokhara,' even 'Khiva Bokhara' and so an *ad nauseam*, only make confusion worse confounded." The only correct method of classification for Turcoman rugs is by the name of the tribe that weave them, not by districts.

The American public has become so accustomed to hearing the name "Royal Bokhara rug," that if one gave its correct name, "Tekke rug," it would not be half so alluring. This rug is woven by the Tekke tribes (see Plate 60). Princess Bokhara is the American trade name for the prayer Tekke rug (see Plate 61), also called Katchli Bokhara. The true type of Bokhara is the rug known in America as Beshire Bokhara. The Tekkes and Salors are the finest woven of all Bokharas. Most dealers have classified both of these as Royal Bokharas.

The several types of Central Asia rugs are:

1. Beloochistan.
2. Bokhara (known as Beshire Bokhara in America).
3. Tekke (known as Royal Bokhara in America).
4. Prayer Tekke (known as Princess Bokhara in America, also as Katchli Bokhara).
5. Yomud (known as Bokhara).

6. Pinde or Punjeh (known as Bokhara).
7. Afghan (known as Khiva Bokhara).
8. Samarkand.

Beloochistans make up the bulk of all from the above group that are coming to America today. But, as strange as it may sound, practically all Beloochistans are being made in Persia in the vicinity of Meshed and Khorassan and not in Beloochistan, from which they are supposed to come. This is not against them, as the Persian Beloochistan is, as a rule, better. Their general colors are wine, madder, copper, tan, and brown. (See Plate 56.)

No other types of rug adhere so strictly to uniformity of design as the different types of rugs incorrectly known as Bokharas. All are red, brick, rose, copper, or mulberry, with tinges of other colors intermixed. The Salors, Tekkes and Pindes are the choicest. Octagons, hexagons, and eight-pointed stars are the principal designs used. The prayer Tekke is said to symbolize a mosque in its design. Most all Bokharas not worn out are good rugs.

There is an abundance of Beloochistans on the market, but generally of the poorer quality with the added objection of being chemically treated, and very few good old or semi-old Beloochistans.

Good Tekkes, prayer Tekkes, Salors and Pindes are seldom to be had in the American market. But there are hundreds of new rugs in these weaves in the London and Constantinople market. Occasionally a gem Tekke, prayer Tekke, Salor or Pinde is found in the group. There are very few Afghans new or old seen in the New York market and few Yomuds, but there are any number of new ones to be had abroad. The explanation lies in the fact that the Bolshevik government has been holding them at fanciful prices.

Most of the new ones are being given a light chemical wash in London to soften their colors.

## *Indian Rugs*

LABOR in India is perhaps the cheapest in the world. There were undoubtedly some very fine old rugs woven in India, but the author has not seen enough old Indian rugs to write on them.

Many new rugs are coming from India today. The qualities vary from junk to very finely woven rugs. There are several excellent new rugs coming from India today. The best of these in my opinion is the Laristan. Practically all are in carpet sizes. In fact, we know of no good small rugs coming from India.

These and others follow the Persian designs—chiefly the all over designs in preference to medallions. All of them are given some type of treatment to soften their colors after reaching New York, but few if any of them have been subjected to the objectionable painting, but rather have only a light treatment.

Other rugs coming from India today are the so-called Kandahars and Indo-Sarouks.

## *Grecian Rugs*

FROM Greece are coming thousands of hand-woven modern rugs known in the trade as Spartas. They are identical with the new type of Turkish rugs known as Anatolians or as Turkish Spartas. Both almost entirely employ the Persian designs—and for the most part the modern designs.

There are several different qualities, from very good rugs to very poor rugs. Each different importer seems to attach his own trade names to his different qualities and the net result is dozens of new names—which is very confusing to the general public. Some are given the same names as antique rugs: *viz.*, the name "Ghiordes" (one of the rarest and most valued of old Turkish rugs) is applied to one of the lowest qualities.

Until a few years ago no rugs were woven in Greece. Following the retreat of the Greek army from Asia Minor in 1922 there was an influx of refugees by the thousands into Greece—many of whom were rug workers. These people immediately began the establishment of plants. Hence, we find rugs in quantities being made in Greece in Piraeus, Athens, Salonika, New Ionis, Kokkinea, and Peristeri. These rugs do not compare with the finest Persians, which are much more expensive. The better qualities are not expensive and have the same general colors as modern Sarouks, Lillihans, etc. The lower qualities undoubtedly serve certain needs—such as having very soft coloring and being inexpensive enough for a modest bedroom. But as a rule the best bet in a cheap rug is a new Persian rug in natural color (without the chemical treatment and artificial sheen).

Ninety-five per cent of all the Spartas and Anatolians are in room-size rugs—from 6 x 9 feet up to Giant Carpets.

In addition to the Spartas and Anatolians of various qualities, rugs called "Pergamos" are made in Greece. They are very similar in quality to Spartas, but resemble all too much our domestic rugs. They come chiefly in small rugs and in runners. A few years ago they were coming in larger numbers—but they are rapidly being discontinued by their makers.

Spartas might just as well be called Turkish family, because the so-called Anatolians made in Turkey today and the Spartas are identical. The weavers in Greece today are refugees from Turkey. And no expert can tell the difference between the two rugs of same grade.

Those who have diligently studied rug books written before 1920 and have studied the plates in these books and learned that Persians are floral in design, would want to call practically every large rug made in Greece and in Turkey a Persian rug, so typically floral and Persian in design are they. Thus anyone except an expert dealer finds much confusion when he is told that practically all rugs from India, Greece and Turkey are employing Persian designs.

A number of American importers with factories in Greece have recently moved to Smyrna, where labor is cheaper.

### *Chinese Rugs*

NEW Persian rugs in different weaves may have as a general class deteriorated in workmanship, but it can conservatively be stated that Chinese rugs have improved in quality. Of course, there are and always will be many junky type Chinese rugs—but the better Chinese rug of today is decidedly better than those made ten or fifteen years ago, and even better than those made five years ago. A knot similar to that used in a Persian Bijar rug is now being extensively employed in the weaving of many Chinese rugs.

All Chinese rugs for sale today are new. Almost all of them are given a light treatment, after their arrival in America, to slightly soften their colors and remove the crudity. But the benefit gained in beauty more than offsets the effect of the light wash. Chinese rugs are not painted as are so many Persian rugs.

#### STANDARD SIZES FOR CHINESE RUGS

The vast majority of Chinese rugs come in Standard sizes, such as: Small rugs, 2 x 3, 2 x 4, 2½ x 5, 3 x 5, 3 x 6, 4 x 6, 4 x 7, and 5 x 8 feet; large rugs—6 x 9, 8 x 10, 9 x 12, and 10 x 14 feet. There are many other individual sizes still larger. Of course, there are exceptions. Occasionally one finds 2 x 2 foot rugs, 2 x 6 foot rugs, and a few runners in narrow widths and different lengths up to 20 feet—though generally not over 12 feet long. Also, there are oval and round Chinese in many different sizes.

#### COLORS AND DESIGNS

To describe the color combinations used in Chinese rugs of today, would be to picture every color combination imaginable. The more conservative patterns are blue field with rose or taupe or tan border, the field being either plain, or with a moderate amount of design. A plain blue will show the dirt perhaps more quickly than if it had some design, and more so than most colors. There are dozens of different shades of tan or taupe used in the field with borders in rose, red, blue, green, orange, and others. The tan or taupe field is a very practical and beautiful rug.

Many different shades of rose and red are used in the field of Chinese rugs, generally with a blue border. A soft green Chinese with taupe border makes an excellent color combination.

Dozens of color combinations are used. During the past year or two, the majority of the Chinese rugs entering America have tended toward brighter colors. But certainly the conservative colors will always be more in demand. (See Plates 65 and 66.)

#### QUALITY AND DURABILITY

There are many different trade designations of Chinese rugs, such as super-quality, contract quality, worsted Chinese, and others. But the



best way to judge the quality of a Chinese rug is first, by its wool quality, its tightness of weave (not necessarily the greatest number of knots to the running foot), its design, and its thickness. A novice can with a little common sense pick the better of a number of Chinese rugs, unless they vary in quality but little.

The nap of a poor quality Chinese rug feels dry and more like jute. The weave of a Chinese rug is referred to as so many string (80 string)—meaning 80 knots to the running foot, instead of so many knots to the square inch as Persian weaves are counted. The question is often asked, "Will a Chinese rug wear as well as a Persian rug?" That question cannot be answered in one sentence. But it can definitely be stated that a good quality Chinese rug will last at least twenty or twenty-five years. And to the question, "Which is the best, Persian rug or Chinese rug?" one can only say that you get as much for your money (or more) in the best Chinese rug as you do in a Persian rug at the same price. Of course, you cannot get an excellent 9 x 12 foot Persian rug for the same amount or anywhere near the price of the best quality of a 9 x 12 foot Chinese rug. But a cheap Persian rug in natural color is much better than a cheap Chinese rug of the same size and price.

### ANTIQUE CHINESE RUGS

As stated above, all Chinese rugs for sale today are new. Shortly after the Boxer Rebellion a number of old Chinese rugs were brought to America. When dealers sought more in China, they found them very scarce. A few are to be found in different museums and in the hands of collectors. To most collectors these old Chinese rugs do not have the same interests as other Orientals, but have been added to round out a collection. They are as a rule thinner and more loosely woven than a good new Chinese. Nor do they have the beauty in colors or the attractive designs of modern Chinese rugs. During the past few years there have been many millions of square feet of Chinese rugs imported and perhaps not ten Antique Chinese rugs. But if they existed in numbers it is doubtful if they would be of interest to any one except the hobbyists—because certainly the modern Chinese are better in every respect, more beautiful, and more durable. (See Plate 67.)

## *Antique Oriental Rugs*

IT is age which produces that exquisite softness, mellowness and purity of tone which gives to the antique its immeasurable superiority over the modern from the point of view of artistic beauty.

Antique Oriental rugs may be classified in many different ways. The first classification I shall make is between antique rugs over one hundred years old and practical antique rugs fifty years old or more.

To the first class belong Antique Ispahans, Herats and a few other Persian rugs of the Sixteenth to Eighteenth centuries; a few old Caucasian rugs of the Seventeenth and Eighteenth centuries; a few old

Asia Minor rugs from Sixteenth to Eighteenth centuries such as Ghiordes, Kulahs, Ladiks and Ushaks; and a number of so-called Polonaise rugs.

I do not propose to write on these classical old type rugs, because there are none for public sale, and when one does come on the market from some estate the price is such that only a museum or millionaire would be interested. The few that have appeared in recent years have come chiefly from European palaces and museums. While of highest interest as objects of art, they are not practical floor coverings.

Antique rugs are those that have been in use in the Orient or elsewhere, and which have originally been bought from private homes in the Orient and sent to Europe or America for sale. Any rug over fifty years old may be called antique. The main point in favor of the old rugs is that they are sure of having the old dyes and exhibit the united touch of both the artist and the artisan. Each rug shows past political influences as well as the religion of the weaver. Woven in these rugs are philosophies of life, the influence of an invading enemy, and different religious beliefs. For instance, the Shiites, one sect of Mohammedans, on account of their religious belief, weave animals and figures in their rugs, while the Sunnites, the other sect of Mohammedans, never employ them. All these and hundreds of other beliefs, which would require a large book to relate, were woven into these old pieces.

The weaving of rare old Oriental rugs is ranked with painting, sculpture, and music as one of the great arts. There are many who do not appreciate Oriental rugs—nor can they love the master painters such as Rembrandt, Michelangelo and Rubens.

As Mr. Arthur Upham Pope, Advisory Curator of the Art Institute of Chicago, says in his article on Oriental rugs in the February, 1928, issue of *The Arts and Decoration*, "The indifference to them which one occasionally meets is now everywhere recognized as a work of ignorance."

The October, 1930, issue of *Fortune Magazine* in classing antique Oriental rugs as objects of art, says, "There are also four good reasons why collectors do collect antique Persian rugs. And they are the same—with opposite effects. Persian rugs are not only collectors' objects: they are the greatest of all collectors' objects. They provide the amateur with every possible thrill. Their value is very high: somewhere between the square foot price of New York real estate and the square foot price of the Blue Boy. They are extremely beautiful and the archaistic, formal quality of the design of the oldest pieces is peculiarly appealing to our generation. They are, as a class, the rarest of all seriously collectible works of great art. There are subdivisions of ancient work, instances of which are, of course, harder to pick up. But there is no other case where the major artistic production of a great nation is at once so well-known and so hard to find. And as for the lore of the Persian rug—there is a body of erudition into which the specialist can disappear from the vulgar eye like a porpoise plunging into a bed of kelp. There never was so deep a sea of learning."

## ORIENTAL RUGS

Rare old rugs are at a premium today. A glance at prices paid during the last twelve years will be illuminating. The V. and L. Benguiat collection was auctioned off in 1925 for \$637,350.

Here is what the *Art News* said about the sale: "Two records for auction prices of rugs were made during this sale at American Art Association. The V. and L. Benguiat collection of rare old rugs was sold at auction at the galleries of the American Art Association on the afternoons of December 4 and 5. The price realized in Saturday's sale of thirty-five rugs, namely, \$513,300, is a record total for so small a number. The two rugs, numbers 71 and 72, which sold for \$78,000 and \$75,000 respectively, are also records. The highest price ever brought for a rug before at auction, was \$57,000 for number 446 in the Captain J. R. DeLamar sale in November, 1919."

### COLLECTIONS, 1925 - 1926

C. K. G. Billings . . . . .	\$401,300.00
V. and L. Benguiat . . . . .	638,250.00
Senator William A. Clark . . . . .	244,338.00
Senator William A. Clark . . . . .	202,920.00
Jellinek-Mercedes . . . . .	191,900.00
Raoul Tolentino . . . . .	150,074.00
Chiesa—Part I . . . . .	123,160.00
W. J. Ralston . . . . .	120,995.00
Don Luis Ruiz . . . . .	112,295.00
Henry Keasbey . . . . .	105,610.00
Raimundo Ruiz . . . . .	102,433.00
Henry Keasbey . . . . .	89,123.00
Thomas B. Clarke . . . . .	84,431.00
Pietro Cattadori . . . . .	84,105.00
Ton-Ying . . . . .	72,456.50
Arthur Tooth . . . . .	57,840.00
John Black . . . . .	57,652.50
G. G. Ernst . . . . .	54,145.50
Samuel T. Shaw . . . . .	53,790.00
P. T. Carr . . . . .	39,822.50
E. C. Converse . . . . .	39,305.00
Countess Agnes Minatto . . . . .	24,165.00
White-Minor . . . . .	24,010.00

### PRACTICAL ANTIQUE RUGS

But it is the practical antique rugs that most collectors and every seeker of old rugs for the home is interested in. It is age which produces that exquisite softness, mellowness, and purity of tone which gives to antique rugs their immeasurable superiority, from the point of view of artistic beauty, over the modern.

Weavers of antique rugs wove them for their own use without any idea of selling them. The rug was their floor, their bed, their dining

room table, their door and often their partition between rooms. The tent bag was their trunk and wardrobe, the pillow their suitcase, the saddlebag on donkey and camel practically their only means of transportation, as there were few wagons, and very few roads twenty-five years ago over which a two-wheel vehicle could pass. Naturally they wove into their rugs objects associated with their daily lives and designs of religious significance.

An old antique rug will generally show an erosion of the black. Of course, a novice cannot read this or any writings and distinguish age, but a few practical lessons will soon clear the air. After seeing a few treated rugs, one can easily distinguish their artificial appearance and never mistake them for old rugs.

### GROWING SCARCITY OF ANTIQUE RUGS

These rugs are becoming scarcer and scarcer and it is a matter of only a few years before they will entirely disappear from the market except when some estate is closed. Any one who has visited the Orient during the past few years will tell you that there are practically no antique rugs to be had. Incidentally, tourists pay more for a rug in Constantinople today, than they can buy the same rug for in America. And from my personal buying trips abroad during the past few years, I know that less than one per cent of all rugs to be bought are old rugs.

The agents of large importing houses, in a house-to-house canvass, buying up rugs, report that very few antique rugs are to be had.

The catalogue of the Detroit Institute of Arts, of January, 1921, states: "Authorities on the subject assert that antique rugs are becoming exceedingly scarce; that there are comparatively few to be had in the Orient or in Europe; that importers of such fabrics have been obliged to direct their energies into other channels of trade; that antique rugs will cease to exist within a few years, except as they appear in private collections, in the closing of estates, or in the museums of the world; that unlike oil paintings, production, as objects of art, has ceased, and that the genuine antique Oriental rug, as we know it, is about to pass into history as a pleasing memory."

These pieces were becoming scarce before the War. Over twenty years ago, W. D. Ellwanger, of Rochester, in his highly interesting little book, said that certain types of rugs, such as a diamond Sena mat, had ceased being imported; that the supply had been exhausted. And yet, since the War I have seen fifteen diamond Sena mats that were good enough for any museums. The explanation of this is obvious. The Orientals think more of their rugs than we do. Prior to the War, they had sold all good rugs that they were willing to sell from their homes. Since the War, with their homes torn up, with hundreds of thousands of the rug-weaving population killed during the War or massacred since, even the wealthiest of the Orientals were obliged to part with the last family treasure.

Today, the fact remains that there are few left to be bought, and within a few years we shall see no more antique rugs for sale. To say

that antique rugs will soon cease to come is putting the case mildly. It is a fact that as commercial articles they have practically disappeared from the market, but a few pieces will be found in the hands of the dealers who visit the numerous importers very often, and who know a good rug when they see it.

As already stated an antique rug is one approximately fifty years of age, and all rugs made before the War not old enough to be antiques are classed as semi-antiques. Many excellent rugs are being woven today; in fact, a small percentage are as excellent as the best antiques.

Mr. Pope of the Art Institute of Chicago further says in discussing what might be called an antique rug, "Ignoring dates we can say that an antique rug is one that has not been chemically washed, that has an unrestored pile and was woven according to local methods and designs before the latter were extensively modified by European influence."

He should have said *modified by American influences*, as Europeans buy only the old designs, and none of the new designs common to Sarouks, Kirmans, Lillihans, Spartas and others are to be found in European markets.

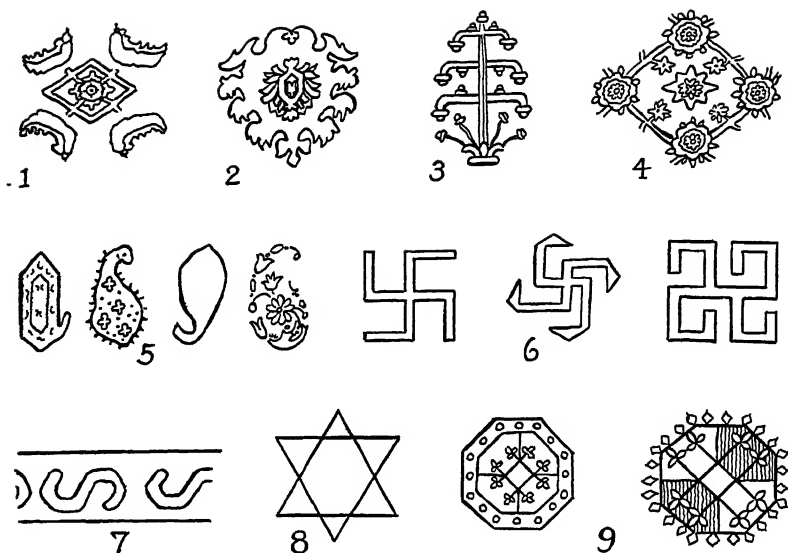
### *Designs*

THERE was a time when the design of an Oriental rug told, with some degree of certainty, the city or district where the rugs were woven, but the same is not true today. Certain designs were typical of certain weaves—each weave indicating the name of the city or district in which it was woven. One who had made a short study of rugs, could quickly say to which family it belonged—family meaning the country: Persia, Caucasia, Turkey, India, Central Asia, and China. These designs were passed on from one generation to another. They showed, as previously stated, religious influences, the everyday life and various superstitious beliefs of the weavers.

There are different general types of designs. One is the repetitive design all over the field, which is employed in many of the Persian rugs (see Plates 6, 7, 9, 12), and in practically all the Central Asia rugs except those of the Bokharas and Beloochistans employing the prayer design, which is also seen in a few of the Caucasian rugs (see Plate 42). Other Persians and Indian rugs use a floral design and the new carpet size Turkish and Grecian rugs copy these Persian floral designs almost exclusively (see Plate 63). Other Persian rugs use the medallion or central effect, many of which have the fields well covered with floral sprays (Plates 21, 32)—while many of the old rugs had the medallion on a plain field of rose, red, blue, green, or tan (Plates 19, 33). Others use the larger geometrical figures over the entire field of the rugs—while still others have several mosaics down the center of the rug (Plate 23). The geometrical designs are typical of the old Turkish rugs, most Caucasian rugs, and most Turcoman rugs.

Many of the smaller old rugs were woven in prayer design. They generally followed so closely to the prayer rugs woven in their city or

*(Continued on page 20)*



#### SOME MAJOR DESIGN MOTIFS USED IN THE FIELDS

1. Herati design—often called the fish design—also the Feraghan design. Nos. 1, 2, 3, 4 and 5 are used in the field of Persian rugs—and is always a repetitive design.
2. Shah Abbas design. There are a number of variations of this design.
3. Gula Hinnai design—varies slightly in detail in many rugs.
4. Mina Khani design.
5. So-called Pear design—also called palm design.
6. Swastikas—usually found in borders as individual mosaics in the field.
7. S design—generally in border designs.
8. Eight pointed Star design—found in Caucasian rugs both in the field and in the border.
9. The Octagon—typical design used in Turcoman rugs—especially in Afghans. Usually a number of parallel rows of these octagons cover the field.



1



6



2



7



3



8



4



9



5



10

#### BORDER DESIGNS

1. Turtle design—used in main border of many Persian rugs.
2. Crab design—found chiefly in main border of Caucasian rugs and a few Persian rugs of Nomadic tribes.
3. Reciprocal Trefoil—used in secondary borders of many Persian and in most Caucasian rugs. Also some of the Central Asia rugs.
4. Rosette and Vine—typical Persian and especially in the main border of old Joshagans.
5. Strips typical of choice old Kulah Prayer rugs.
6. Rhodian lilies and rosettes typical design in main border of choice old Ladik Prayer rugs.
7. So-called Barber Pole Stripe. Some are plain stripes of red, blue, white and green—the combination varying in each rug—while others have small designs on the stripes. Typical Caucasian border, but also found in a number of Persian rugs.
8. Typical design seen in main border of Caucasian rugs, especially Shirvans, Kubas and Cabistans.
9. Georgian Shirvan border. This particular border is seen only in Georgian Shirvans—and as the outer border of same. Light blue, ivory and some black are the colors generally found in this border.
10. The so-called Serrated Leaf and Wine Cup border is a border much used in Caucasian rugs. There are many variations of this design.

There are many other border designs. The above are shown to give an idea of the typical old designs. A complete book might be written on border designs alone.

district by keeping the shape of arch or mihrab (point of the prayer rug) the same, that it was easy to determine the weave. The new Turkish rugs in prayer designs are generally the very poor rugs and make only a feeble effort to follow the old prayer niches of the choice old prayer Turkish rugs, which interested the hobbyist so much.

So we may say that the floral pattern is typical Persian—though all rugs show some trace of floral design. In the old rugs the majority of the Persians had the larger designs, generally medallions. Most of the new rugs made for European markets today employ the old medallion patterns—while most of the new rugs made for America, today use the small repetitive designs or more generally an entirely new design of more or less plain field with sprays or floral designs covering the field while leaving much of the plain colors showing. The rugs from India follow the floral Persian designs.

A few of the Caucasian rugs use the floral designs, but they are generally more stiffly drawn.

The Turkish rugs while employing floral designs are chiefly geometrical in pattern, and the Turcoman rugs except for some Beloochistans are strictly geometrical.

The borders in old rugs are also helpful in determining the weave of a rug. Too much description of different designs and borders is apt to prove confusing, and the best study of designs are rugs themselves and plates of rugs. I would advise those seriously interested in rugs not only to study the designs of the plates given in Part III of this book, but to take one weave such as Kazak, and see a dozen plates of Kazaks by referring to the books of Hawley, Mumford, Ellwanger, Lewis, Dillayi, and others.

The designs in Chinese both old and new are entirely different from the other families and are easily distinguished from them. The field of some are nearly plain—while others are well covered.

We have been discussing old designs. Today not one out of one hundred rugs offered for sale in America follow the old designs. It is truly a crime against one of the greatest of all arts, because the old designs are much more interesting and beautiful. Europeans still demand the old designs, and the typical new Sarouk, Kirman, Lillihan, Mosul and Hamadan rugs cannot be sold in Europe, but rather all new rugs copying the old designs.

The modern Persian rugs made for the American market are very similar in design (see Plates 24, 31). The new rugs made in India, Turkey and Greece, being for the most part controlled by American importers, are copying the modern Persian designs (Plate 63). The expert of twenty years ago would be completely at loss to determine even the country from which these new Turkish and Grecian rugs come and he would almost certainly classify them as Persian.

Since the interest in Oriental rugs is becoming so wide-spread and since the domestic Orientals are copying the new Oriental designs, I predict that there will surely be a return to the old designs.



## Dyes

WE are asked many questions by prospective purchasers of Oriental rugs—some of which are important, while others are less than irrelevant. The question most frequently asked by the seekers of old type rugs is, "Are the dyes used in this rug vegetable or aniline dyes?" That question no reliable authority can answer with a "yes" or "no" on every rug. If a modern rug the dyes might be neither, but instead synthetic dyes.

Yes, this question of dye may be a most important one, but as a rule it is not nearly so important as many other questions. The old vegetable dyes undoubtedly will never be surpassed. It may truly be said that the beauty of a choice rug depends more than anything else on the judicious dyeing of the wool yarn. For many generations the knowledge of certain animal and vegetable products and their proper use and combination, were passed from father to son as trade secrets. Today, in many of the remote sections of Persia on the edge of the desert and in the rugged mountains, chiefly among the Nomad tribes, the natives are still using old vegetable dyes as did their ancestors hundreds of years ago. In fact, most Persian rugs of today use vegetable dyes.

But the idea that vegetable dyes were all fast is incorrect. In 1917 in his "Persian Miniatures" H. G. Dwight said, "As for dyes, ancient and modern, the rug book people beat their breast a little more vehemently than they need. They mourn the growing rarity of old vegetable dyes, and they do well. They omit to add, however, that as garish horrors have been perpetrated with vegetable dyes as with mineral. Nor are the former so fast as the rug books contend. On the contrary, the beauty of vegetable dyes is that they will fade. But in Persia and Turkey, at all events, aniline dyes are employed by no means so generally as the rug book people imagine. Not only are there in Persia penalties against their importation and against their exportation, but there is the growing employment of alizarin dyes."

I believe that Mr. Dwight states the case correctly.

Here is what Walter A. Hawley said in 1913 in his excellent book, "Oriental Rugs": "On the other hand, not all vegetable dyes are fast, but as they fade they mellow into more pleasing shades."

Therefore, the question as to whether or not a rug will fade is unimportant because if it is a new rug the owner should want it to mellow.

In the latter part of the Nineteenth Century the Oriental rugs caught the echo of *tempus fugit*, and for a period of a few years cheap aniline dyes were sold by German agents.

Instead of lingering over a slow, tedious process the weaver found himself able to make great quantities of dyes overnight—and at small cost. The objections to aniline dyes are twofold: first, the colors are loose, and exceedingly bright oranges and reds; and second, they fade and do not merely mellow as did the old vegetable dyes. If a rug was

made from thirty-five to ten years ago it may have either vegetable or aniline dyes. To any who have seen many rugs it is not at all difficult to distinguish the certain dangerous aniline dyes—they have certain tints that are soon learned by one with only a slight knowledge of rugs.

But after all this question is not so important, because none of the antiques, very few of the semi-antiques, and very few if any of the new rugs from Persia have aniline dyes. There is a law in Persia making it a very serious offense to use aniline dyes. Now, inasmuch as seventy out of every hundred rugs offered for sale (besides Chinese rugs) are Persian rugs—the chances of the most inexperienced buyer getting a rug with aniline dyes are indeed small.

Vegetable dyes, then, are still used in Persia and the dyeing materials are madder for red; indigo for blue; for green this indigo mixed with a yellow; for yellow vine leaves, buckthorn berries, and pomegranates; and cochineal for violet and purple. The black dye is a mordant from gallic acid, which lowers the resistance of the wool; hence that portion of a rug dyed black wears down first (unless the wool is from a black or brown sheep).

The penalties against using aniline dyes in Persia were formerly very serious. Today there is an export duty of twelve per cent on all rugs with aniline dyes. The law is enforced, and a Persian metal seal is attached to each rug where the duty is imposed.

The new rugs from India, Turkey and Greece with Persian patterns have good dyes though they are chemical dyes. Most of the rugs coming from those countries are large-size rugs and floral in pattern. The new Turkish rugs in scatter sizes are as a rule exceedingly poor copies of the old Turkish rugs and often have very dangerous dyes—and the colors in most of them are not fast.

The same is true of most all the new Caucasian rugs, which includes new Kazaks, Kabistans, Caraboughs, Shirvans, Chichis and others, and also true of Turkoman rugs, which includes all types of Bokharas. So, one might say that in buying a new rug, the safe rule is to buy a Persian rug. Old Persian rugs have good dyes. Semi-antique Persians have either vegetable or aniline—if aniline and dangerous, stains will be visible and any one with average intelligence will detect these flaws. And new Persian rugs have good dyes regardless of whether they are vegetable or synthetic.

Buyers, then, should not worry very much over dyes. I believe, indeed, that every prospective buyer should ask only one question—will the colors run when attacked by water? If not, regardless of the type of dyes, they will prove to be satisfactory.

But there is one vital point—ten times more important than that of dyes. It is the question of chemical washing and the so-called painting process. The light chemical washing intended to soften the new, crude-colored rug, is not so serious, but the usual heavy treatment which fades the colors to a lighter tint followed by the painting of the colors, is the big point and in my mind the big objection.

Do not confuse ordinary cleaning, that is, washing with soap and water, with the treatment. Seventy-five per cent of all rugs sold in New

*(Continued on page 22)*

Fig. 1

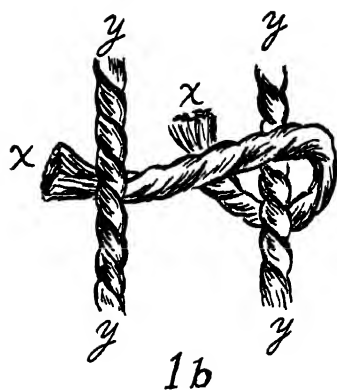
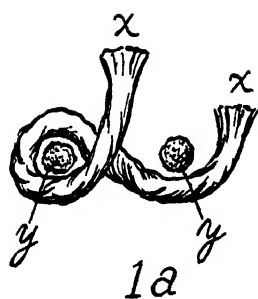
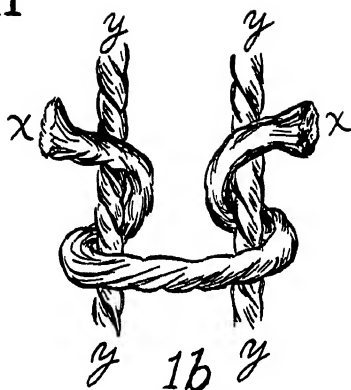
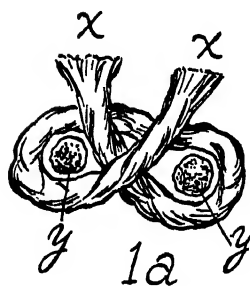


Fig. II



#### SENA KNOT AND GHIORDES KNOT

Fig. I—Shows method of tying the Sena Knot—*a-y* indicates warp thread and *x* knotting thread—makes up the nap.

Fig. II—Shows the Ghiordes Knot.

The warp is the threads that are stretched between two poles or beams—and upon which the knots are tied. The fringes at each end of the rug is the end of the warp threads.

The weft is the threads drawn across the width of the rug between the rows of knots.

The warp and weft of all Turkish rugs, all Caucasian rugs, and all Central Asia rugs except Samarkands, and the following Persian rugs are wool:—Bahktiari, Bijar, Karaja, Kurdistan, Mosul, Niris, Shiraz, and Suj-Bulak. All other Persian rugs use cotton or linen as warp or weft except where silk is used in a few silk rugs and a few Sena rugs.

The Ghiordes knot is used in all Turkish rugs, all Caucasian rugs, and the majority of Persian rugs including the following weaves:—Bijar, Gorevan, Hamadan, Herez, Modern Ispahan, Karaja, Kurdistan, Mahal, Mosul and Muskabad, Niris, Sena (also uses Ghiordes), Suj-Bulak and Tabriz.

The Sehna knot is used by all rugs from Central Asia and the following Persian rugs employ it—Feraghan, Kashan, Kermanshah, Khorassan, Kirman, Meshed, Sarabend, Sarouk, Sena (sometimes Ghiordes) and Shiraz.

York City today are treated and painted. And so I say that the question of vegetable, aniline or chemical dyes is unimportant as compared to the painting. If you buy a Persian rug in natural colors or with a non-chemical wash or with a very light wash (treatment) you are avoiding the real objection.

The question of synthetic dyes, which are used in many modern rugs on the market today, is one on which the general public has little information. There is no way today for any one outside of a laboratory to determine whether a rug is dyed with synthetic or vegetable dyes. Do not confuse aniline and synthetic dyes—aniline are most unsatisfactory, while good synthetic dyes today are made from vegetable colors. Great chemists throughout the world state that the good synthetic dyes are just as good as the old tedious, hand-processed vegetable dyes. That they can be cleaned with soap and water is certain—and it is being done every day. Most of us who are constantly seeing rugs here and in their making in the Orient have faith in the modern synthetic dyes.

### *Materials*

THE weaving of a rug starts with the setting up of the warp on two horizontal poles,—then the insertion of horizontal lines of weft through alternate strings of warp to form what is known as the selvedge,—then the actual weaving of a row of knots followed by another line of weft. This is repeated over and over. The boys, girls, and women sit in front of a loom and day after day tie thousands upon thousands of knots with marvelous patience.

The nap or pile of over ninety per cent of oriental rugs is made from sheep's wool. The other ten per cent is from camel's wool, silk, goat's hair, and angora wool. Of course, there are many different qualities of wool.

Warp and weft in fifty per cent of all type rugs were made of wool—though in modern rugs the warp of about ninety per cent of all rugs is cotton. You must remember that the fringe of a rug is wool or cotton according to which is used as warp.

All Caucasian rugs have warp and weft of wool. All old Asia Minor or Turkish rugs have both warp and weft of wool. But, seventy-five per cent of all rugs made in Turkey today, and all new large Anatolian rugs use cotton for both warp and weft. All rugs from Central Asia, which includes all types of Bokharas and Beloochistans, have woollen warp and weft. The warp and weft of the majority of Persian rugs is cotton. But Bijars, Karajas, Kurdistan, Mosuls, Bahktiaris, Niris, Shiraz, and Suj-Bulaks use wool for the warp and weft. All others use cotton for warp and the majority use cotton as weft.

In most cases this wool is prepared the same as it was hundreds of years ago. Except in the commercialized centers all wool is still prepared by hand, even the yarn being hand spun. In commercialized

centers the spinning wheel and a limited amount of machinery is used to spin the wool into yarn.

The question of whether or not a rug has wool or cotton warp is unimportant as between two rugs of equal quality.

### *Artificial Treatment of Rugs*

WHEN Oriental rugs were first brought to this country, all were bought from the homes with colors mellowed by age, and by the natives' walking on them with bare feet, as the Orientals never wear their shoes in the house. When the old rugs began to give out or the East had parted with all they would spare from their household and new rugs were being made for the American market, then began experiments of trying to make new, raw-colored rugs have soft colors overnight.

A new rug in its natural colors is generally bright. In order to soften the colors of these new rugs, they are treated with different processes, generally some kind of chemical. In other words when we say a "washed rug" we mean a treated rug. Ninety per cent of the new Oriental rugs that reach New York importers are exceedingly raw and bright looking. In order to mellow their colors a certain process called washing is employed. This is usually done before the rugs are even offered to the retail stores. Different chemicals are employed by different plants, and each washing plant has its own individual method, but all are very much alike. Some processes are more severe than others, using caustic soda, chloride of lime, and other reagents.

The colors in an antique rug, then, have been softened by use in some home in the Orient, not necessarily on the floor, and the crudity has worn off, making the rug more beautiful. However, as stated above, very few of the new rugs come in soft colors. Either the dyers did not have the dyes in beautiful, mellow colors or rather it may be that because most of the importers deal exclusively in new washed rugs, the new rug made for the New York market employs the bright colors, so that after the rug is treated and its colors mellowed by the treatment, it will still have the rich coloring. If the new rug had very soft colors which were later treated, the effect would be of very light pinks, pale blues, and tans, without much coloring. This brings me to the general statement that new rugs copying the old designs are seldom treated, while most new rugs of modern designs are made with bright colors, because it is anticipated that they will be treated. In this latter class are most Kashans, Sarouks, Kirmans, Kirmanshahs, Lillihans, Aracs, Mahals, Mosuls and others, all with very similar designs. Feraghans, Bijars, Kurdistans, Herez, old pattern Sarouks, Tabriz, Bahktiaris, Senas, Khorassans and others are seldom treated.

The violent chemical process described is not the only method of treating rugs. Some are only lightly treated, and in others the colors are touched with dyes, are then rolled in hot irons in order to give them a high sheen. I touch on this process later.

Let me state again that the term "washed" should not be confused

with the ordinary cleaning process of washing rugs with soap and water, because all types of Oriental rugs can be properly cleaned with soap and water. However, it is a fact that even though the treated rug can be washed in soap and water without damage to the colors, the rug that has been touched up (painted) requires more care and expertness in cleaning than an antique rug, a good unwashed rug, or a lightly treated rug. In painted rugs, the red or blue will often smear the white.

In New York City, and generally throughout the country, the demand has been for the new washed rug with its soft colors and silky sheen. Many buyers of these rugs say that the colors in the average new or semi-antique rugs are too bright. They are looking for certain soft colors for beautiful floor coverings, and do not care whether the rug is antique or new. The very colors and design that they dislike in the unwashed rug are what the real rug lovers admire and seek in a rug. The admirer of the new washed rugs say that the unwashed rugs are too bright, while the real rug lover of old pieces retorts that the new washed rug has pretty, soft colors, but has no character. But I doubt if there would today be the demand for the painted rug that exists, if each dealer explained what had been done to the rug. Certainly the prospective buyer would have insisted on its being a rug only lightly treated and not painted. I have seen thousands of painted rugs in homes—but not one of the owners knew that his or her rug was painted or as a rule even knew that it had been treated at all.

Here is what no less an authority than Mr. Walter A. Hawley says in 1913 in his book, which is considered one of the best ever written: "Whatever may be their character, the methods employed to give softened effects to the colors are known as 'washing.' Most of those in vogue in the Orient, such as washing with lime water, do little real injury. In this country artificial mellowing of the colors has become regular business of firms. Some use ammonia, borax, and soap, which do very little injury to the rug. Others use chloride of lime, boracic acid, vinegar or oxalic acid that remove some of the natural oils of the wool, accordingly impairing its qualities for wear. Nevertheless, it does not necessarily follow that all rugs washed with an acid solution have been seriously injured. To be sure, rugs that have been washed are often more attractive than they were in their raw colors. Over ninety per cent of the Kashans, Sarouks, Lillihans, Muskabads, Mahals, and a large percentage of other rugs in this country have been treated by some artificial process to soften their colors." That is the opinion of the author of what is perhaps the best book on rugs ever written.

The German authority, Werner Grote-Hasenbalg, while decrying a heavy wash, says: "A weak bath of only two per cent of chlorine does no harm at all, and, on the other hand, gives the carpet a certain patina."

My estimate of treated rugs can be summed up in several statements. The treatment more or less injures the wool quality of a rug with the result that its nap becomes brittle and breaks off and wears down too rapidly. A light washing will take away only very little of the wearing

quality, while a heavy wash does more damage. The majority of washed rugs sold have the heavy treatment. After the rug is treated it is generally redyed or painted and then rewashed and the majority of washed rugs are painted. The prospective buyer who wants the washed rug, unless properly advised, will choose the touched-up rug, as it has more sheen and richer colors. Yet we doubt that anyone would buy a painted rug, if the process was properly explained to the prospective buyer. Certainly not, if he could find a rug new or old in natural colors to please him or secondly with only a light treatment. It is simply a matter of common sense.

Within the last year a new method of softening the colors of new rugs has begun—which should on its excellent merits in the course of a few years completely eliminate the regular chemical washing.

This process uses certain chemicals, but they do not injure the wool quality or fabric, and the partial destruction of the fibres in the usual chemical wash is eliminated. Claims are made for this process that any poor dyes that might be in the rug are permanently set and that the danger of colors running when it is cleaned in soap and water is removed. Certainly it is the best thing that has been evolved for killing the sharp colors in a new rug without killing the wearing quality. This process does not give it the extraordinary artificial gloss, but merely the appearance of a beautiful rug with soft colors and a slight silkiness. The new process will not interest the hobbyist or seeker of antique rugs, but for the vast majority of rug seekers it is most important.

So if you cannot find the Oriental rug that you wish in an antique or unwashed rug (and if you are seeking a large rug the chances are that the antique will not be available) get a rug with this non-chemical wash and you are making no mistake. There is very little objection to the light chemical wash, but the regular treatment and painting is a real objection. I have always favored the unwashed rug, but am very strongly sold on the new process which mellows the color and gives a slight sheen without hurting the wearing quality and without the exaggerated, artificial silkiness, so tiresome, from the usual wash.

This excellent method of treatment with harmless chemical has been in vogue in London for some time. Last winter I went through Shanihans' plant in London, which is one of the finest in the world, and observed the several different types of treatment being applied to rugs for different European countries. The European idea has been merely to tone down the new colors slightly and not to try to give the rug the extraordinary sheen.

A certain treatment applied in London for various European countries is most unusual. Hundreds of new Caucasian rugs, Kazaks, Kabistans, Shirvans and others in the rawest red colors are being treated so that all the red is changed to tan, and the net result is a very dead-looking, colorless rug of pale blue, ivory, and tan, with the effect chiefly tan. Also raw new Khiva Bokharas in the reddest of reds are given a treatment that turns them almost to a silver taupe—or rose taupe. These are the most popular in Norway and Sweden, and with no tariff in Europe these rugs cost no more than we pay for domestic weaves.

### *Sizes*

#### SIZE NAMES

CERTAIN names are applied by the importers to certain size rugs. They are misleading and mean nothing to the seeker of Oriental rugs for a home—as the qualities of such a size name may be anything from “junk” to a very choice rug.

You often see an advertisement of Persian “Dozars.” The name means “two yards” and hence any rug about six feet long and four feet wide is called a Dozar. Why use such a name when one rug this size is worth forty dollars and another rug this size worth two hundred dollars?

The term “Kanapi” is used to designate rugs about two and a half feet wide and four to five feet long.

The size name “Namazie” is applied to rugs about three by five feet.

The term “runner” is applied to rugs eight feet or more in length and two to four feet in width. A very long rug sixteen to twenty feet in length, if four and one-half feet wide, would still be called a runner instead of a Kalie.

The term “Kalie” refers to oblong rugs generally from five to six and a half feet wide and ten to eighteen feet long. There is no fixed limit as to what is called Kalie—sizes as small as four and one-half by nine feet and as large as seven by twenty feet are often included under this nomenclature.

The term “mat” is generally applied to all Orientals up to four and one-half feet by two and one-half feet. It includes small rugs and large saddlebags taken apart and made into mats and Oriental pillows with their Kelim-like backs removed and made into mats.

All large rugs with the exception of very narrow carpets referred to as Kalie are called carpets. Any rug six by nine feet and larger is classed as a carpet.

#### SIZES TO BE FOUND IN ANTIQUE AND SEMI-ANTIQUE RUGS

Many seekers of Oriental rugs do not realize the possibility as to sizes. In new rugs very few odd sizes are made and most are woven in sizes in demand. But the seeker of old rugs must realize that certain types come in certain sizes, and that the supply of many sizes in old rugs has been exhausted.

For instance, twenty years ago, practically every authority on Oriental rugs said that old type carpets were not to be had. Few eight by ten feet and nine by twelve feet old carpets are ever seen for sale today. In fact, the majority of old rugs in approximately these sizes did not come in many years ago. At that time rugs were made for the weavers' own use and sizes ran seven by eleven feet instead of eight by ten feet and eight by thirteen feet instead of nine by twelve. In very large pieces a great many semi-old carpets are available,—in such sizes as eleven and one-half feet to fifteen feet wide and fifteen to twenty-



five feet long. You would locate with great difficulty a long rug seventeen to twenty feet long in a width nine to ten and one-half feet. A limited number of new carpets in this size are made for the American market in Kirmans from Persia, Laristans from India, and Spartas from Turkey and Greece.

In semi-old rugs a good many in sizes six by three and one-half to eight by five feet are to be had, but very few in five by three feet sizes, and seldom any in sizes about four and one-half by two and one-half feet to five by two and one-half feet. Practically all rugs in these two sizes are new rugs.

In runners, the supply of old and semi-old Persian rugs seemed as though it would never be exhausted, but a few years more and we will have seen the end of old runners. The Oriental used a great many of these sizes in his home and there are not so many places where they can be used in American homes—hence the supply has not been quite exhausted. Because of this supply and the fact that modern labor, as cheap as it is in the Orient today, cannot compete with the price at which these runners can be bought from the owners, new runners are seldom made in widths from three to four and one-half wide, but rather in very narrow runners from two to three feet wide. Seldom is an old runner under three feet in width seen because few were made that narrow.

Of small mats in the past the majority have been from old saddlebags and pillows, but with the growing scarcity of these, new small rugs about two by three feet are making their appearance in many qualities. Unfortunately few of them during the past few years have copied the old designs, but have followed the meaningless modern patterns so typical of the modern Sarouks, Kirmans, Lillihans, Hamadans and Mosuls.

### *Imitation Orientals*

THERE are two types of imitations—one the machine made rugs chiefly from Belgium and France that follow somewhat the Oriental pattern and the other our domestic rugs, which are endeavoring to copy the oriental patterns by machine in America. No American or European artist has ever been able to create designs that can approach the old designs in Oriental rugs—hence it is only natural that they should attempt to copy the oriental designs.

As to the first type—European copies, they are very poor floor covering at any price. For durability, they will not compare with our cheapest American domestic rug. Hundreds of bargain hunters have been hoodwinked and cheated by the itinerant salesmen on these rugs. Generally, they pass as sailors and offer their rugs as real Orientals, and their story generally runs that they smuggled them in—and will sell them very cheap. Many a sucker,—dozens of them right here in my home town—have paid an exorbitant price for these rugs—yes as high as \$75 for a 6 x 4 foot rug which can be bought wholesale for

\$2.00 and \$8.50 each. Those who were gullible enough to buy from such a fly-by-night really got what they deserved. What they should have done was to call the Better Business Bureau of their Chamber of Commerce or the police station.

As to our domestic Orientals—my opinion is that many of them are by far the prettiest machine-made rugs that I have seen. But, to one who has had a beautiful Oriental rug, their machine-like regularity of design will always make them look like a domestic rug. One of their chief selling points is their silky sheen. We are opposed to the treatment of new Oriental rugs because we believe it impairs their wearing qualities, and are wondering just how durable these domestic rugs with the treatment will prove to be.

On a cheaper type of imitation Oriental rug from France and Belgium, here is what *Price's Magazine* of May, 1929, has to say: "During the past year the American market has been flooded with imitation cotton Oriental rugs—made of cotton in oriental patterns. This rug, which has the pattern woven through, is so cheaply constructed, being made wholly of cotton, that it has proven only a headache to dealers. It hasn't the wearing quality of one of the better quality of American cotton rugs.

"The merchandising of such goods is not only an imposition on the consumer, but it is an injustice to legitimate importers, whose goods stand up and for which there is a constant demand. It is unfortunate that there seems to be no way of protecting the legitimate importer and the consumer against this imposition.

"A dealer in Ossining, New York, sold one of these rugs and it was returned to him within a month. It not only would not stand the wear, but after a few week's service it looked more like a cotton rag than it did like a rug.

"They are about the cheapest assortment of floor coverings that ever have been thrown on the market, and are not even suitable for basement sales."

### *The New Tariff*

**Y**ES, the new tariff will affect the price on Oriental rugs. There are four important changes.

The duty on mats and small rugs, not over  $4\frac{1}{2}$  x  $2\frac{1}{2}$  feet, has always been thirty per cent, but it will be raised to a minimum of forty-five per cent. In many old mats the duty will be over one hundred per cent because of the minimum per square foot clause explained below. The above includes the old saddlebags both small and large and the pillows from which we secured our choicest mats for doorways and for table coverings.

The duty on the more expensive types will be lowered from fifty-five per cent to forty-five per cent *ad valorem*.

The duty on medium priced rugs will remain about the same. But the duty on the less expensive types will be greatly raised by a clause providing a minimum of forty-five per cent duty, and at the same time a

minimum rate per square foot—which on some types will send the rate up to eighty or one hundred per cent. A good illustration is on a semi-antique Oriental runner, say 12 by 3½ feet, or 42 square feet. This runner costs no more than a rug of the same quality 6 x 3½ feet, with only 21 square feet. Under the old law the duty was fifty-five per cent *ad valorem*, regardless of the size. In the above case where both rugs cost the same abroad, the duty on the 12-foot runner will be much higher.

I am a firm believer in protecting our home products where there is dangerous competition, but the increase of the new tariff was unwarranted except for the very cheapest qualities of Oriental rugs. By constantly tampering with our tariff we are going to lose more than we gain. Within the next few years many of our products will be shut out in retaliation from European markets. And, after all, the public pays for every tariff increase on every article.

### *What To Buy*

#### I. WORN OUT ANTIQUES

**D**ON'T buy an antique or semi-antique just because it is an old rug. The more perfect an old rug the better—and in our opinion an old rug with nap worn down to the warp is not a good buy for floor use, and unless it is a very rare piece conservable as an object of art or suitable for hanging as a tapestry or for use as a table cover, it has only a fraction of its original value.

#### 2. CUT RUGS

Rugs often appear that have been cut down or made smaller. This has usually been done by cutting part of the field off and sewing the border on again. I have seen rugs thus cut that anyone except an expert would not detect. At the prominent art galleries in New York City where rugs from some estate were being auctioned off, I have heard it announced that these rugs could be cut down to fit any room. The wearing qualities of the rug may be only slightly affected, but in my opinion any rug that has been cut and sewed together has had its value cut in half.

This does not hold in the case of simply removing an outer border, and refinishing the sides and ends, because the rug when rewrapped on the sides is perfect. Such alteration is often necessary in order to secure an old runner narrower than three feet, as most of the old type runners were about three and one-half to four and one-half feet wide and seldom narrower than three feet wide. Removal of the narrow outer border and refinishing of the sides by rewapping them does not disturb the balance and beauty of a runner, but provides an excellent runner in the desired narrow width. Practically all new runners are made narrower than three feet, and not until the old runners have disappeared from the market, will new runners three and one-half to four and one-half appear in quantity.

### 3. BLACK WORN DOWN

A rug should not be eliminated because the brown or black areas of wool are worn down—thus leaving the other colors standing in relief with an embossed effect. This effect adds much to the beauty of any rug. The black or brown wool, as we have already explained, is dyed with pyrite which has a corrosive effect, thus causing the black or brown colored wool to wear down more quickly. The exception is when natural colored brown wool is used.

### HAIRBRUSHES AND CHANGES OF COLOR

Many rugs have changes of color—such as a blue field changing from one shade of blue to another, and often to many shades of blue. Often the effect is that one end of the rug is darker than the other. Again this change of color may be in the design. I have heard many absurd theories in explanation of this, but the most absurd of all is that the weaver died and another member of the family finished the rug.

I am sure that in most cases the variation in tint is the result of the weaver running out of wool dyed in the exact color. A rug is not woven in one month, and it is doubtful if the full amount of dyed wool yarn is in hand when the rug is begun. This contention of mine is borne out by the fact that many new rugs have these same changes of color.

Another correct explanation for this shading of color in many antique rugs is that the rug might have had none of these changes when new, but that the wool used six months after the rug was begun was dyed with different dyes, and that the dyes might have been obtained by a mixture of colors—one of which was a fugitive color. I have seen very choice antique rugs where the nap is blue, and the back green. The green dyes were obtained by a mixture of yellow and blue, with the yellow in this particular case being fugitive. This is evident on many old saddlebags and tent bags—the nap having been exposed to the sun, while the back has been covered by the back part of the bag (Kelim-like back).

But in a vast majority of the cases the change is intentional on the part of the weaver. As I write I am looking at three rugs that we like very much, one a Kabistan on which I am sure that the change of the rose was intentional and certainly in this case adds to the rug.

Another Bijar rests under my feet—it has a brown field, fairly well covered. This brown would be most uninteresting except for the continuous streaks and bank effects of rich blue. But after all the main thing to consider in any rug with such change of color is, "Does it detract from the beauty of the rug?" If it does, it is very much against the rug and hurts the value. But in a still greater number of cases, you will find that this change of color actually adds to the beauty of the rug. The above is simply a criterion and the purchaser of a rug should be his own judge on this point.

## ORIENTAL RUGS

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The term hairbrush is almost synonymous with change of color, but it is generally applied to a new rug that has been treated so that streaks and changes show up. In most cases on washed rugs the hair-brushes are painted by the importers so that they cannot be detected by the buyer.

### CHANGE OF COLOR

The wool is never dyed loose, but only after it is spun into wool yarn (thread). Hence, it is only natural that the wool yarn never comes out dyed perfectly even in color, which explains one reason for the change in tone of the same color in most carpets. Herr Werner Grate-Hasenbalg says that this makes the rug more beautiful, and writes as follows: "Thereby the carpets gain in richness of color, whereas through the more even dyeing with chemical colors the effect is more uniform, and therefore, dull and dead.

"The essential thing in the Persian carpet is multiplicity of coloration with a fine gradation of different colors, in contradistinction to the occidental presentation of colors, where in general wide uncolored patches are imposed in close proximity to one another or where the chief effect is produced by one color."

### STRAIGHT OR CROOKED

Very few Oriental rugs come perfectly straight—and the beginner often insists that the rug be perfectly straight. When it is remembered that all work is done by hand, even the strands of warp are put up by hand and in most cases the design is carried in the mind—one can appreciate how well-nigh impossible it is to have Oriental rugs perfectly straight.

I do not mean to say that a very crooked rug is not objectionable, but one only has to go to museums and to the plates in any rug book to observe that few of them were perfectly straight. My only contention is that if a rug lies flat, a slight irregularity on sides or ends is not a serious objection.

### DESIGN FALLACIES

Most dealers are inclined to call every antique Persian rug with the Herati design or the Gula Henna design a Feraghan—whereas many of such rugs are antique Mahals, Sultanabads or Herezes. An antique of the last three named weaves is all right, but from one-fourth to one-tenth as expensive as a genuine Feraghan.

If the rug has the pear or palm leaf design it may be a very choice Persian rug, but not one out of two hundred are true Sarabends, but rather are generally good antique Hamadans worth from three-fourths to one-tenth as much as a true Mir-Sarabend.

### IN A LARGE RUG

Twenty years ago every authority and every rug book published was saying that if one desired a large rug, it was practically impossible to

get an antique rug—and that it was generally necessary to take a treated rug—if one desired the soft colors. And with the beginner demanding that the first rug he purchased be a thing of exotic beauty, it was only natural for most dealers soon to be selling only very glossy, rich, and painted new rugs. It takes real salesmanship to sell the novice the right type of rug, especially when the purchaser is demanding a certain size, and an antique is not available in the size demanded. To the novice the high gloss is much more beautiful than the newer rugs in natural colors—which in a few years will have mellowed. Therefore, not everyone will find an old rug in the exact soft colors he is seeking, especially if it is 8 x 10 feet or larger. Your best bet will probably be a new rug following an old pattern, which has been only lightly washed but which has not been painted.

### BEWARE OF SUCH ADS

Below is part of a large advertisement appearing in a New York City newspaper recently. It is typical of the majority of ads on Oriental rugs. To the expert or even those who have made a two hours' study of Oriental rugs it is poor advertising. To the novice it is a marvelous opportunity to buy a Sarouk rug for a very low price.

## WASHED PERSIAN SAROUK RUGS

9 x 12 Feet

Every rug washed by experts until it shines with a silky shimmering lustre. Exquisite rich glowing red and deep blues, the two distinctive Sarouk colors. Every one made entirely by hand, and imported direct from Sarouk, Persia.

### LIMITED QUANTITY

**Rugs that are an investment at this price.**

**Rugs that will become heirlooms in your family.**

**REMEMBER, EVERY ONE IS A GENUINE WASHED  
PERSIAN SAROUK**

What is meant by washed? Not a cleaning process, but rather that the rug has been dipped in a chemical to soften the colors—thereby more or less injuring the wool. But the chances are ninety-nine to one, that every single rug, in addition to being chemically treated, had also been painted to bring out the colors. If average rug buyers had the least bit of knowledge on rugs, such an ad would have been very harmful to any store. And assuming that the average rug buyer had made a little study, an ad like this would have been much better

phrased, "Antique rugs being scarce we offer new rugs *very* lightly treated—just enough to soften the sharp colors in the new rugs, with the minimum amount of harm to the wool in the rug and its life. Just a slight silkiness without the extreme glossiness."

The informed person knows that no new chemically washed rug becomes an investment, but rather that it will be worth less each succeeding year. And it is doubtful if the best heavily treated washed rug will last the average life-time—much less become a heirloom. And be sure that any poor or medium quality rug that has been chemically washed as is done in New York, is going to be replaced in a few years. I would say fifteen at the most, and a poor one will be an eyesore in five years.

### WASHED OR UNWASHED

There is no particular crime in selling a treated rug provided it is one of very good quality and provided the purchaser understands what he or she is buying. The crime is to sell the uninformed a treated rug as an antique rug or unwashed rug and not explain what is meant by washing.

The light washing without the painting is not nearly so objectionable and lately some of it is done so lightly that very little harm is done to the wool. (See page 25.) The painting is always objectionable to me—and yet ninety-eight per cent of all Sarouks sold in America are painted.

Here is what Walter A. Hawley said in his book a good many years ago: "To be sure, rugs that have been washed are often more attractive than they were in their raw colors; but the older, more beautiful rugs with genuine tones mellowed by time are always to be preferred. Over ninety per cent of the Kermanshahs, Sarouks, Kashans, Tabriz, Muskabads, Mahals, and Gorevans, and a large percentage of all other modern rugs sold in this country, have been treated by some artificial process to soften their colors or give them the appearance of age. It is generally necessary, when selecting a large rug for a floor covering, to accept a washed piece; but when a smaller rug or a runner will meet the requirements, it is preferable to choose the older unwashed piece, which, as a rule, is more beautiful and costs but little more. In the case of most pieces, the tones of color are sufficient to enable one who is experienced to distinguish between those that are artificially aged and those that are not. In the case of others, a simple test is to rub them thoroughly with a wet rag; when, if acid or chloride of lime has been used, it can generally be detected by the odor."

### ANTIQUÉ OR MODERN

Many would-be purchasers often say: "I don't care whether it is antique or modern. In fact, I prefer to get the first wear out of my rug."

On one point I agree—unless you are a hobbyist don't buy a worn out antique rug. But there are old and semi-old rugs in nearly perfect condition that will outwear most new rugs—especially any new rug chemically treated to give it artificial age.

Many of those who do not care whether it is antique or not, immediately add that they do not want a treated rug. If they are seeking very soft colors in a rug, the new rug in natural colors will be too bright, and that leaves only a semi-antique or antique rug. Actually they are demanding nothing else but an old type rug and don't know it.

### OLD DESIGNS OR NEW DESIGNS IN NEW RUGS

Many dealers are prone to call every rug with the Herati design (also called Feraghan design and by still others the Fish pattern) a Feraghan rug, whereas many of them are actually old type Mahals, and as a matter of fact, practically every Persian rug uses this Herati design even though it is not their represented design.

The same thing exists in regards to the pear design (also called palm leaf design). This design is typical of a Mir-Sarabend. So many dealers want to call every Hamadan, or any other weave using this design a Sarabend.

Designs in many of the old rugs were no doubt a symbol language, but through the centuries the exact meanings of most of the forms used have been lost.

There is a wide difference in the designs employed in the old rugs and those employed in the new Oriental rugs, which comprise ninety-five per cent of all rugs for sale today. True, many of the new rugs copy the old designs. To me these new rugs with old designs are much to be preferred to the new rugs with designs most of which have been drawn by American artists. But the public taste must be served. It is a fact that at least seventy-five per cent of all women want to buy a rug with a small, all over design, whereas many if not a great majority of the old rugs have medallions.

A wholesome shift has recently been observed toward the finer old designs. On this point I quote from the April, 1930, issue of *Oriental Rug Magazine*: "Observers in trade have noticed in the recent past a trend toward the old Persian tradition in Oriental rugs. Drifting from the styles that the Occident had dictated, particularly since the War, the public is coming more and more to recognize the ageless beauty present in the Persian masterpieces of past centuries, and seek out rugs containing the designs and colors that have been the wonder of all floor coverings since they were first woven."

I have been one of the strongest exponents of old rugs and semi-old rugs in good condition, and if not these, then new rugs employing old designs and old symbols. I have preached this for many years and it is gratifying to find the public drifting from the meaningless new designs to the truly Oriental and artistic old designs.

I believe that within the next few years there will be a general demand for rugs following the old patterns. Since the War, the demand for the old type rugs has been confined to certain localities.



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### DETERMINATION OF AGE

How does one tell how old a rug is? As a rule one cannot. Age can only be approximated, with the exception of certain very old rugs which we know were made in certain periods. Typical of this are old Ispahans.

The first ear-mark of age is general appearance. An expert seldom needs to examine the rug farther than one hasty look and touch. In an old rug the white is aged to cream, while in a new rug, it is white. The cream color can be faked by tea, coffee, or tobacco juice, but only a novice can be so fooled. The back of an old rug is smooth, while the back of a new rug is fuzzy. The worn back can be faked by singeing. A new rug is generally somewhat harsh to the touch, while an old rug is smooth. Of course, all treated rugs are silky, so it is first necessary to determine if they are washed, before applying the above criterion.

A new rug is always a little crude and set, while an old rug shows more character—the different colors are more or less embossed. The black in an old rug is generally lower than the other colors, producing this embossed effect. The black shows the erosion of time, there being no vegetable black. Natural black is not black, but wool from a dirty brown sheep—and it shows little or no erosion. But black dye is made from iron, the same as ink is made, and it rusts out, which is the cause of the erosion of black.

Each figure and design in an Oriental rug is bounded by a line of another color. When this color happens to be black, the black will generally have corroded and left the figure or design in relief, giving the rug an embossed effect. This different height of colors is one of the things that make an antique rug so much more beautiful than any new rug—even though the new rug should be an exact copy in soft colors.

### DO ORIENTAL RUGS INCREASE IN VALUE?

Yes and no. It depends largely on the type and the condition of the rug. It is simply a matter of common sense.

Antique rugs are more likely to increase in value than any other type. Rarity and increased scarcity account for this, just as certain paintings by certain artists are very valuable. Since good old type rugs cannot be produced overnight and since the supply is well nigh exhausted, it stands to reason that choice antique rugs will continue to mount in value.

The public has been told by many unscrupulous dealers that the rugs they buy will increase in value every year. This does not hold in ninety per cent of all Oriental rugs sold in America today. The notion that the value mounts gained widespread credence because so many people who bought rugs thirty years ago without knowing what they were getting find their rugs worth several times what they paid for them. A twenty-five dollar rug bought thirty years ago is often worth one hundred and fifty dollars and even five hundred dollars. Thirty years ago the majority of all rugs for sale were old rugs and rugs like Fera-

ghans that were then plentiful are now exceedingly scarce. In fact I recently saw a Feraghan for which a lady in Syracuse paid Dey Brothers and Company twenty-five dollars some twenty-five years ago. It is a tip-top Feraghan with the Gula Henna design and is worth several hundred dollars today.

But because a rug is antique it is not necessarily valuable. If an antique is worn out or the nap worn down to the warp it has practically no value unless it is a very rare rug suitable for a hanging or as an exceedingly rare type for a hobbyist or a museum. I am one hobbyist who cannot appreciate an antique in the type that is worn completely down—to me the lustrous old wool is the chief beauty.

An excellent brand new rug in natural colors whose colors are a little sharp should be worth somewhat more with its colors mellowed by use. The element of rarity not being present the increase cannot be tremendous.

But in the case of rugs that are chemically washed, which comprise ninety per cent of all rugs sold in America today, it is ridiculous to think that they will increase in value or even hold their own. Every such rug as a matter of common sense will be worth less each succeeding year. A rug equally good will be produced the next year—and after it is treated it will be silkier and more alluring to those who wish the silky sheen—because the sheen will have dulled somewhat on the used silky rug.

The idea that an Oriental rug never wears out is ridiculous. But, it is true that an excellent Oriental rug will wear a lifetime and as a floor covering has no peer for durability.

### *Collector's Pieces*

By FREDERICK B. SCHMIDT, Chicago, Illinois

*Author's Note*—Mr. Schmidt has made an unique collection of Oriental rugs and outlines the plan of his collection. He has made a thorough study of the subject and I daresay has read every Oriental rug book and practically every book pertaining to the rug weaving countries. Having come in contact with Mr. Schmidt, when he first became interested in Oriental rugs, I have had many pleasant associations with him. He knows his subject thoroughly.

OF course, not all antique and semi-antique rugs, pillows, saddle pieces, etc., are fit to go into a good collection; in fact, only a very small percentage of those procurable at present is eligible. Even in the olden days, many more bad than good pieces (as regards color, composition, dyes, materials, and technique) were produced. Time has eliminated most of the actually bad pieces, especially those in which the materials themselves were poor, so that the genuine antiques remaining today, having proved their worth after a half century or more of existence, are in general good pieces, and have, with proper care, a long life yet before them. Still there are many which, while they may be classed as good honest antiques, yet cannot be called real collector's pieces.

A real collection should embrace only pieces that are really and intrinsically beautiful in color and composition; that are well and honestly made and dyed; that are in good condition and of fine quality; and that are especially interesting for some particular reason, such as close adherence to type in design, or wide divergence from the general run in design, great oddities in design or composition, extraordinary closeness of weave, or other points that lend interest beyond the ordinary.

### SCOPE AND PLAN OF COLLECTION

On what underlying motive or plan should a collection of oriental weavings be based? Or must there be any plan? This depends entirely on the mental make-up of the individual collector.

One can assemble just collector's pieces, secure in the enjoyment of their beauty and quality, with no attention whatever to grouping or subdivision according to uses or locality of origin.

Or as the subject is so very broad, one can subdivide in one of several ways and confine one's collection to a single classification. Thus, by use, one could collect only prayer rugs, or only saddle pieces, for instance, of all lands, or finer still, of only a single rug-producing country. Or, by locality, only, for instance, Persians, or finer still only, say, Feraghans. The field is so big and, in all cases, the variations in a single class so infinite, that any number of wonderfully interesting collections can be made in this way.

My collection, however, has been made on the broadest possible lines, and a great deal of ground has been covered with a comparatively small number of pieces. The tabulation on the next page will show the general scheme attempted and how it was accomplished.

The chief classifications are (1) by uses (there are floor rugs, prayer rugs, saddle pieces, etc.); (2) by major districts (there is at least one of each of the above pieces from each major district); (3) by sub-districts (each sub-district is represented by at least one piece). Furthermore, certain divisions are more heavily represented than others. The finest productions of Turkey are its prayer rugs, hence there is more than one of these. Turkestan, a nomadic country, is especially noted for saddle pieces and there are several of these. Persia, known for its floor pieces, is represented by several pieces assembled on a still finer subdivision. There is a carpet, and also one of each of the component parts of the triclimum style of carpeting Persian houses; a hearth rug at the head of the room for host and guest; a sedjadeh or central show piece, rarely walked on; and a runner, one of which was used on each side of the room to lead from the foot to the hearth piece, and which consequently received the hardest wear.

By overlapping, or having one piece sometimes fill a place in two or more of the several classifications, a great deal of ground was covered with relatively few pieces. Thus the Khorassan represents first of all a Persian floor piece, under finer subdivision a carpet, and finally a piece from the northeast section of Persia,—Khorassan, which is generally considered a separate district, the three varieties produced there, Khorassan, Meshed and Herati, being quite closely related to each

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<i>Major Rug Producing Country</i>	<i>Sub-District</i>	<i>Floor Rugs</i>	<i>Prayer Rugs</i>	<i>Saddle-Piece</i>	<i>Miscellaneous Pieces</i>
Persia " " " " " "	Northeast Southeast South West Central Kurdistan Northwest	Khorassan   Feraghan Kurd Herez	Kirman	Shiraz Bahktiari	
Turkey " " "	East East Central West Central West	Yuruk  Melez	Kirshehr Ladik	Anatolian Kurd	Anatolian- pillow
Central Asia " " "	South Turkestan Central " West " Beloochistan	Tekke  Belooch	Beshire	Tekke  Yomud	Belooch saddle pillow
Caucasian "	North Southeast		Daghestan	Sumac	Shirvan Kelim
China		Chinese			

other yet considerably different from all other Persian varieties. The Kirman represents a Persian prayer rug and also the southeast section of Persia, the province of Kirman whose rugs also differ noticeably from all other Persian classes. Other pieces similarly often fit into several niches at once.

To work out the collection along these lines without much duplication naturally meant a great deal of time, patience, consideration, and much shifting about among the various classifications. It also meant the rejection, at the time, of many beautiful and sterling pieces for no other reason than that they did not fit in as needed. Yet it was all well worth while, for the result is a small, compact collection absolutely complete within itself if need be, yet capable of constant improvement, and certainly capable of infinite expansion without even disturbing the underlying principle or plan of the collection.

And, happily, by carrying out the main classification mentioned above, several minor, but very important ones, were automatically completed. Thus, there are Nomadic and village pieces; and the entire range of possible variations in technique is also covered. There are fine

and coarse warp threads, and warps of cotton and of wool; there are pieces in which all warp threads lie in the same horizontal plane, others in which every other warp thread is depressed below its neighbor, and still others where one of every pair is actually doubled under the other; there are pieces with cotton weft and with wool weft, with natural white, grey and brown, or with dyed weft; there is the characteristic Sena weave with a single weft crossing between every two rows of knots; there are double and quadruple weft crossings, and the Khorassan weave with a double weft crossing only after several rows of knots have been tied; there are Ghiordes and Sena knots; long, medium, and short nap, and practically every form of side and end finish ever used. There are, too, beside the knotted pile fabrics, a Khilm and an example of the Sumac weave. All these features are given in detail under the technical data accompanying the description of each individual piece.

### CONCLUSION

No one can collect these antique pieces, these fast disappearing survivors of a past art, see them, feel them, handle them, and study them without loving them and having arise within him a great deal of speculative thought. They cannot talk, they carry with them no written history, so we can only wonder where they were made, by whom, when, for whom and for what uses. Similar elements of design, and even similar shades of color in different pieces open a wide field for thought. Of course, the significance of many of these details can be fairly accurately learned from observation and the study of books on the subject. Yet the study of oriental weavings can never be an exact science, and the tantalizing half-certainties, half-guesses, arrived at may perhaps explain the firm hold the subject has on the collector. One can spend hours gazing at a single piece, forever finding little irregularities and oddities in design, coloring, weave and finish, and wondering if these were accidental or intentional to avert the "evil eye."

Under the remarks accompanying the description of each piece, there is set down enough of this speculative deduction to show that it has been indulged in considerably over each single piece. My observations stated as facts are not all original, but from the writings of Hawley, Mumford, Groet-Hasenbaly and other eminent authors on the subject; from many thousands of pages read in books of travel in the near East, particularly those published earlier in the preceding century, from the personal inspection of many pieces in dealers' stocks, private homes, museum collections; from the catalogues of these collections, and from conversations with experts and other collectors. Where memory retained the source due credit is given. Where the source is forgotten the statement is nevertheless set down. Other observations, perhaps a bit less positively made, may be called speculative, yet they are the honest deductions made from facts found in the sources above, slowly putting two and two together in the hope that they will make four.

### *Care of Oriental Rugs*

THERE are comparatively few owners of Oriental rugs who thoroughly appreciate the importance of proper and regular attention to their rugs, regardless of their cost. An inexpensive rug requires the same attention as a more costly one, and if every Oriental rug owner would form the habit of regularly inspecting his rugs, to see that there are no broken places or that the sides and ends are not fraying out and to clean them thoroughly at regular intervals, he would not only preserve their value, but would render them more beautiful for a great many years. Few realize the fact that the value of an Oriental is determined by its state of preservation, so you can readily understand the importance of these regular inspections and thorough cleanings.

By cleaning I do not necessarily mean washing in soap and water—there are times when rugs given hard floor use need this particular kind of cleaning, but the thorough cleaning I refer to here is one that is done at home with the electric cleaner or other safe methods which I will mention later. The object of this cleaning is to keep your rugs as free from dirt and grit as possible. I venture to say that if the rugs in our homes never got a particle of dirt ground into them that they would last indefinitely—stop for instance and look at the great number of antique rugs you have seen that were in perfect condition. You might ask yourself, why can a rug, say fifty years old, be as well preserved as a great many rugs in our homes that have been used for only fifteen years? The answer is easy and brings out clearly the point I have just covered regarding keeping your rugs free from dirt and grit. First, the Persian is a lover of rugs and gives them the care they deserve; second, upon entering a Persian's home, shoes are deposited at the entrance and rugs are walked on in stocking feet or soft house shoes. You can see that no grit or dirt is ground into them and it is this care alone that preserves them for so many years. As we in America will probably never adopt this custom, it is well for us to profit by it and keep our rugs as free from dirt as possible. This grit falls from our shoes on to the rugs and our constant walking over them forces it down into the rug. If it is allowed to remain there our constant walking will grind nap against grit. The result is obvious—the nap is ground right off in small particles and when the bag of the cleaner is emptied we find large quantities of wool which many think has come from a faulty rug, but the fact is that it is in the bag because of faulty and inconsistent cleaning.

One might say he cleans his rugs thoroughly daily or weekly, whichever the case may be, and invariably gets large amounts of wool from the bag. To those who say this I should like to recommend a simple test. Clean any rug in your home that receives a great amount of wear, that is clean it in your own thorough manner; after this has been done, turn your rug over, nap side to the floor, and gently tap the back of the rug with a yard stick or any other small object that will not harm the rug, go all over the rug gently several times, then

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pick the rug up carefully and note the amount of grit released after what you thought was a thorough cleaning. This test is simple and the results you get answer many questions for you. The imbedded grit is very hard to release from the surface and the method I have just mentioned, if carefully done, is perfectly harmless and most certainly beneficial.

The following question is often asked: "Do electric cleaners harm rugs?" My answer is that an Oriental rug harmed by a good electric cleaner is a rug not worth owning.

### MOTHS

A rug's worst enemy is the moth. There is little danger of moths harming rugs that are fully exposed to constant walking. Where moths perform their most disastrous work is in rugs that extend under furniture and in remote places seldom walked on. A close watch should be kept for moths in table pieces and on walls and especially in stair runners. The amount of damage moths can do sometimes runs into hundreds of dollars and in some cases the complete loss of the rug. Therefore, a strict watch should be kept for them. Once moths are discovered, the most effective remedy is to have your rugs thoroughly washed in soap and water—strong, summer sun is a good remedy; but a thorough washing removes all doubt.

### REPAIRING

Keep your rugs in good condition by having any necessary repair work done on them. Never hesitate about having this work done, for at a very small cost your rugs can be overcast and new wrapping put on the sides. This not only keeps your rugs in a tidy condition but preserves their value. Holes or thin spots can be rewoven so the eye cannot detect the work. If a rug has a chronic wrinkle, watch out for wear. The best cure for a wrinkle is to have the rug properly sized, then to place a piece of rug anchor under it. Should the wrinkle, or pucker appear after the sizing has been done, the absolute remedy is to have the rug cut where the wrinkle appeared and sewn back together. If properly done this operation cannot be detected.

### WASHINGS

As often as a rug becomes badly soiled, have it washed. Some rugs have to be washed every year or two, while others are only washed every five or six years. The necessity for washing a rug depends upon the amount of wear it has received and the care exercised in keeping it clean.

## *Description of Individual Weaves*

### PART II

The weaves listed in Part II are believed to be a correct list of all old type and all new rugs correctly named. The division of types and names are those accepted by the leading experts. Some weaves indicate a town, some a province or tribe and others are names given to rugs by manufacturers to indicate a quality. Certainly many dealers are applying to many new rugs new trade names which mean nothing—especially those from Turkey and Greece known in the trade as Spartas or Anatolians.

It is possible that a buyer will find hundreds of new names being applied to many of the new rugs being woven in Turkey, Greece, and India. They are trade names, and each importer has a different name for his type. For instance, the new so-called Sparta rugs of approximately the same quality are listed under different trade names by each importer. This confusion is unavoidable and besides if you are buying a new rug of this type, the name is not so very important. A little comparison of the several qualities is enough for a beginner to determine the better of two or more different qualities. Just ask the dealer where the particular rug is woven and that will give you a start.

## *Afghan*

*(Turcoman Family)*

ALSO incorrectly called Khiva Bokhara. It is like saying a New York Washington rug. A distinctive type of Turcoman rug easily distinguished from other Turcoman rugs by its coarser weave, longer nap and deep, warm, rich velvety reds—a color seldom produced in any rug woven. This color varies to an almost chocolate color in less interesting pieces.

The design in Afghan rugs invariably consists of parallel rows of octagon shaped designs running the length of the rug. These octagons are quartered in usual Turcoman fashion, with opposite quarters filled with blue and red—sometimes orange and sometimes green and white. There is generally a scarcity of white in this type rug. In parallel rows at the side of these octagon designs is generally found a diamond-shaped Turcoman design. The whole general effect of these pieces is rich, harmonious, and pleasing. At the ends is generally found a very wide web of red sometimes a foot wide, which is generally crossed several times by a blue woven stripe.



In very old pieces this web has generally been sacrificed and only a fringe appears. Antique pieces are practically impossible to secure, especially in good condition. A few semi-old examples are procurable and quite a few new pieces are obtainable, but the colors in the new pieces are generally very harsh and lack the velvety, rich color of the old champions.

We generally think of Afghans as larger rugs from 7 x 10 feet to 10 x 12 feet, but they also come in scatter sizes about 6 x 4½ feet with the Kotchli design, and in tent bags about 4 x 2½ feet to 5 x 3 feet.

### *Afshar*

*(Persian Family)*

A MODERN type of Persian rug very similar in design to Shiraz rugs, but of a weave much coarser and generally either chemically washed or in new colors.

Field generally darkest blue with central medallion standing out in bold relief on the deep blue background. Sides are generally wrapped in different colored yarn, as we invariably find in Shiraz rugs. Some pieces have pleasing color combinations and although an inexpensive type of rug, in the better designed and colored pieces we find rather a desirable little floor covering. These rugs vary in sizes from small doorway pieces to Kellay sizes generally about 5 x 11 feet. A few larger carpets are seen in European markets but not in the American market.

### *Agra*

*(Indian Family)*

THE author knows very little of these rugs, having seen only a few examples. The rug shown in Plate 64, is the best rug of this weave he has seen. The warp is cotton, the nap short, texture rather fine, and the blending of colors excellent.

They are almost invariably in extra-large carpet sizes with the field in ivory, fawn, green, or blue. Most of them are supposed to have been woven by convicts.

### *Anatolian*

*(Turkish Family)*

THERE are two distinct types of rugs with nothing akin known as Anatolians today. The term Anatolian generally applied to all Turkish rugs—just as we classify all rugs from Persia as Persian. However, strictly speaking, the more Western Turkish rugs are Anatolian, and the more Easternly are Yuruk, Kershehr, etc. There

is a special case, where the name Anatolian is specifically used. First, a number of the old mats and pillows, small pieces from 1 x 1 foot to 2 x 4 feet, cannot be definitely named. Some of them we can fairly accurately call Ladik—some Bergamo—to others we simply apply the appellation of Anatolians.

The best of these old Anatolians are choice and durable and have no superior in small pieces unless it be Senas and Bahktiari, both of which are Persians. They are very scarce. All the bright and new little Turkish mats are called Anatolians. They come by the thousands and it would be a waste of time to try to name their weaves, for they are, as a rule, very poor specimens with the crudest and rawest colors. The new prayer rugs, about 5 x 3 feet, we call Anatolians. They could be named Mudjar, Kershehr, Ladik, etc., but it would be an insult to the choice old pieces of these weaves. They are too poor to receive any special attention.

In addition to the above, which are typical Turkish, are the new so-called Anatolians—also called Turkish Spartas which have no resemblance whatever to Turkish rugs of former days. They use the Persian floral designs and the colors of modern Persian rugs. All come in room-sizes. Like the Grecian Spartas which are almost identical in every respect—they are known under hundreds of new trade names. There are several qualities from rugs of fairly good quality to very poor rugs. Most of them have a slight wash, but very few of them are painted.

### *Bahktiari*

(*Persian Family*)

**A**N excellent type of Persian rug from the mountainous Laristan district. Only in the last few years have rugs been sold from this virgin territory. Separated from the Shiraz district, (which also lies in this mountainous region and which for years has been noted as the producer of the highest quality wool in Persia), by a small mountain range, we can easily understand why the choicest Bahktiari fabrics contain quality of wool comparable to that of which Shiraz rugs are woven. The general colors of these rugs are of the deeper tones, rich midnight blues and deep reds. They are woven in varying designs from small all over Persian patterns to larger and bolder ones of large mosaics, generally in the latter.

Excellent examples of this weave are produced in strips (old pillows), the design generally being one large mosaic. The choicest Bahktiari mats compare in quality with any rug woven. Bahktiari rugs come mostly in scatter sizes, such as 6 x 4 and 8 x 5, a few in runners but very few in carpets. In 1926 these rugs had already ceased to come in numbers.

## *Beloochistan*

*(Turcoman Family)*

ALSO spelled Beluchistan and often referred to as Baluches or Belooches. Fairly short nap. Generally about 3 x 5 to 6 x 4 feet, although a few runners and occasional carpets are available.

Majority are madder, copper, rose, blue, tan, and camel hair. Washed ones are rose, blue, mulberry, maroon, and tan. New washed ones are not as durable as most other types of Orientals because they are loosely woven and too thin.

Beloochistans in antique, semi-antique, unwashed, and washed varieties are available, although Beloochistans as a class are, perhaps, the least expensive of all rugs, but a prime Beloochistan is as silky a rug as can be found, and very rare. The vast majority on the market are the cheaper quality—and after they are treated to soften their colors they are very flimsy.

As already stated, the best Beloochistans available today are coming from Persia and are, in fact, Persian rugs. They have more beautiful colors, are better woven, and have a heavier pile.

Those made in Persia today are woven by Nomad tribes in the vicinity of Khorassan and generally are marketed in Turbat-i-Haidari, Birjand, and Meshed.

## *Bergamo*

*(Anatolian Family)*

AN Asia Minor or Anatolian rug distinct in weave and type characteristics from most Asia Minor rugs. Their deep rich coloring accentuated by their soft lustrous wool and depth of pile immediately attracts the attention of the casual observer. Deep velvety reds and blues predominate, also shades of ivory and gold. Although loosely woven, which is characteristic, this rug is always desirable and much sought after by connoisseurs. Although not the most practical rug for hard use, no collection would be complete without a Bergamo.

These rugs bear a close relationship to some Asia Minor rugs in appearance, but their weave, coloring, depth of pile and usually square shape distinguish them very readily. There is a great diversity of pattern in these rugs and when found in non-prayer rugs the design is generally a large central figure, such as medallion fringed with latch hooks, so commonly found in rugs from this district. The field may consist of a series of squares of different color, with the latch hook design worked in. In general the Bergamo designs are more geometric than floral.

As history gives these people a very superstitious nature, we often find long woolen tassels left unclipped in the center of the rug to avert the spell of the evil eye.

They are the heaviest, as a general rule, of all Turkish weaves and are easily distinguished by their long nap, loose weave, wide selvaged end, which is generally striped, their unusually square shapes and geometrical designs.

Very few, if any, old Bergamo rugs are obtainable today, but the lovely old types that did come in the past were noted for their soft lustrous wool, of such a quality that it had almost a greasy feel. There are a few new pieces seen now and then, but their colors are harsh and they lack the character of the finished products of old.

Do not confuse the old type Bergamo with the modern Pergamo, which has not a single characteristic in common. See Pergamo.

### *Beshire*

See Bokhara

### *Bijar*

*(Persian Family)*

IN a barren, sun-baked country directly north of Sena lies the city of Bijar. However desolate and barren this country may be, it has been rightly said that by combining the best qualities of Kurdish and Persian rugs the weavers have produced a rug of unusual merit.

Bijars offer the greatest variety of designs and can be secured in practically all sizes from small mat sizes to huge carpets, but not in great quantities. Old antique Bijars are practically impossible to secure. Semi-antique pieces or pre-war rugs, are to be found in small numbers and quite a few new pieces of varying sizes are available.

It might be said that the prevailing design in Bijars consists of a central medallion, particularly in carpets, but one is fortunate to be able to secure this delightful type of rug in a surprising number of pleasing designs, such as the lovely old Shab Abbas design—the small all over Herati design—the very pleasing Mina Khani design and any number of varying scroll designs. The varying designs that appear in these rugs makes it possible for one to furnish a room or lower floor in Bijar rugs, having them in entirely different designs, but harmonious.

With few exceptions all Bijar rugs are coarsely woven. This is characteristic and should never be considered as a fault against the rug, because their compact nap and excellent quality of wool make them the most practical utility rug made. You can, without experience, immediately recognize a Bijar due to its solid, board-like construction. I know of no other rug woven in such a manner. In Plate 5 you find a typical medallion type Bijar and the graceful arrangement of the small Herati design together with its soft harmonious colors make it as decorative as it is durable.

As stated before any number of old type graceful floral designs appear in these rugs and I know of no one weave of rug that so generally meets all the requirements a good rug should have; namely, quality, diversity of designs and color combinations. I have always maintained that no one ever made a mistake in buying a good Bijar, almost regardless of its price.

### *Baku*

*(Caucasian Family)*

NOT available and found in very few collections—a design name of Kabistan. Scatter sizes and short runners. Sombre colors with large pear design, which is more rectangular than floral and often has stiffly drawn birds. Short nap. See remarks under Kabistan. Practically all are small size rugs with a few as large as 6 x 9 feet.

### *Bokhara*

*(Turcoman Family)*

PRACTICALLY all Turcoman rugs (with the exception of Beloochistans) or rugs from Central Asia, are referred to in the trade and by the general public as Bokharas. As explained under the Turcoman rugs in Part I, they should correctly be called Tekkes (so-called Royal Bokharas), Prayer Tekke (so-called Princess Bokhara or Katchli Bokhara), Afghans or Khiva (so-called Khiva Bokharas), Beshire, Yomuds, Salors and Pinde.

So the name Bokhara is applied to practically every Turcoman rug woven of fine texture and close nap, but seldom is it correctly applied to Bokharas themselves. Rugs that appear in the markets today under the name of Beshire are invariably true Bokhara, not Beshire at all.

The true Bokharas employs great quantities of deep Turcoman red, but the designs, colorings and finish at sides are totally different from other Turcoman fabrics. One very noticeable feature about these rugs is the large quantity of yellow used, especially in the borders. The field is generally of Herati design, so commonly found in a great number of Persian rugs. The sides are generally finished off in a checker board design, usually of red and blue. The ends have an Afghan type selvage, crossed by numerous blue stripes. There is also a large fringe. True Bokhara rugs are not finely woven, but are of good material, of stout texture, and very durable. Very few are seen in the markets today, but hundreds of rugs are seen under the name of Bokhara.

## *Cabistan*

*(Caucasian Family)*

THE close relationship existing between Cabistans and Daghestans will always mystify one as to correct classification. Cabistans are a type of Daghestan being similar in weave and other general characteristics, but where Cabistans will show more diversification in design, sometimes even a marked Persian influence, Daghestans adhere more closely to type. To go into technicalities in weave, etc., would only add to the confusion, so it is best to point out a few of the more distinguishing and prominent points about these rugs that will enable you to segregate them from other similar weaves.

As stated before, a marked Persian influence is seen at times, the typical pear pattern, so often used in Sarabends, being often employed. The elongated star is a figure frequently found and it is customary to find it thrice repeated. Generally other diamond-shaped designs are found. Occasionally latch-hook diamonds are found, also birds and animals. A great quantity of old ivory is seen as the background color, while Daghestans employ a deeper color. A much used design in the borders is the barber pole strip. The nap of these delightful rugs is clipped short like the majority of rugs from this district. Only Tekkes and Sehna surpass the Cabistans in this respect.

A reliable distinction between Cabistans and Daghestans is that Cabistans are overcast at the side, but this would not hold true in case an old rug had been repaired.

All are rather finely woven with a short nap. Practically all, both old and new, come in scatter-sizes, from 5 x 3 to 7 x 4 feet. A few are in sizes from 9 x 4 to 10 x 5 feet and occasionally a runner.

There have been practically no Cabistans on the market in recent years. In the London and in the Constantinople market there are many very bright raw colored new ones and intermixed is an occasional choice antique Cabistan.

Unlike the Persians who are using fast dyes, the dyes in most of the new Cabistans are not fast. Practically all in the London market are being given a light chemical wash. Few of these new ones—washed or unwashed—have appeared in the New York market in recent years.

## *Carabough*

*(Caucasian Family)*

CARABOUGHS have been called the floral Kazaks. The more modern pieces are not as finely woven as Kazaks, but the combination of colors employed is strikingly like Kazaks. Many of the older Caraboughs come in rather large sizes and occasionally we find the whole field completely covered with pear or palm leaf design. Generally where the floral design is used it is angular and con-

ventionalized. It would be difficult to describe typical designs as there is a great variety of forms used, not only in the field but borders as well. The crab pattern is popular and used frequently in the borders. A Carabough in good state of preservation is a warm, but striking floor covering.

Few good old or semi-old Caraboughs are to be found here or abroad. Many new inferior rugs of this weave are seen in the foreign markets, but they, like practically all new Caucasian rugs, are inferior on every point that goes to make a good rug.

### *Chichi*

*(Caucasian Family)*

ALSO spelled Tzi-Tzi. Closely resembles Shirvan though weave is a little different from all other Shirvans. About the same thickness as Daghestan, Shirvan, Kuba, Baku or Cabistan, all of which are the same thing, but take name from design or size, a fact never before printed.

The typical Chichi has light blue field which is covered with hundreds of small mosaics (eight-pointed stars, rosettes, diamonds, combs, etc.) which are placed in line parallel to the width of the rug. The effect is as refined as almost any Persian rug.

They are rather thin, finely woven, but are good wearing rugs. They are not available today. Very few have been imported during the past few years.

There are a number to be found among the hundreds of new Caucasian rugs in the hands of the Bolshevik agents in London, but all are poor copies and the dyes are dangerous.

Both old and new Chichis are in scatter sizes about 6 x 4 feet and never in carpet sizes.

### *Chinese*

See Chapter on Chinese Rugs in Part I, page 12.

### *Daghestan*

*(Family of Caucasian)*

THE first Oriental fabrics to become popular in America were Daghestans. The province of Daghestan is very large and is occupied by clans who differ greatly in origin and religion. This province includes Cabistan, Chichi, Baku, and Derbend, and in a great many cases all rugs show relationship so identical that it is very difficult to distinguish one rug from another. It is, therefore, but natural that

the name Cabistan is often applied to Daghestan rugs. There is no group of rugs I know of that confuses identity, by close relationship such as color and design, like the rugs from the Daghestan province—more especially is this confusion prominent in Cabistans and Daghestans. Fortunately we find in Daghestans one very prominent and almost dependable characteristic—that is the latch hook. Another point to bear in mind regarding Daghestans is that they display a tendency towards using the reciprocal trefoil border and that they are made in imitations of mosaics and jewels. The warp and weft are of wool and the sides are finished in a narrow woven selvage. There are a large number of Daghestans in American homes today purchased some twenty-five years ago for not over twenty-five dollars which if in good condition today would be worth ten times their original cost. All are finely woven with short nap.

The prayer Daghestan is very choice—most of them having a white field with a design very similar in each of them. A few have blue fields, and still fewer a canary colored field. The prayer rugs come in sizes 5 x 3 to 6 x 4 feet, and others from 4 x 2½ feet to 10 x 5 feet.

There are practically no old Daghestans for sale in America or abroad, and in the New York market not even the rather poor new ones. A good many poor examples are seen in London and Constantinople in the hands of agents of the Bolshevik government, and occasionally a good old or semi-old Daghestan comes in a large group of new Caucasian rugs. The new ones are inferior in weave, dyes, colors, wool quality, and design.

### *Derbend*

*(Family of Caucasian)*

THESE rugs are unknown in the markets today, but occupying a distinct place among Caucasian rugs it is well to dwell on a few principal characteristics. They are primarily floor rugs, coarse in weave and generally of large size. They show marked Turcoman influence; sometimes Kazak figures are seen. They are classified by some as poor Daghestans, they are not artistic, and merit little consideration. During the past ten years few if any rugs have sold on the market under this name.

### *Dirmirdji*

*(Turkish Family)*

IN the trade known as Demirji Kulahs. A few good pieces twenty-five to seventy-five years old are coming. Principal colors are bluish green, green, peacock blue, and brown. Well woven and fairly thick rugs. Size about 6 x 4 feet to 7 x 5 feet. Cost of a new Kirman or new Sarouk. One of the ugliest rugs in existence, but adored by many Armenians.



## Dozar

THE name is a mis-nomer, when used by retailers to represent a certain weave. It refers to size only, and is applied in the trade to rugs about 6 x 4 feet. Hence, a Dozar rug may be anything in quality. The dealer who sells a rug as a Dozar is either ignorant or using the name to apply to a very poor rug.

## Feraghan

(*Persian Family*)

TO the Persian a Feraghan is the acme of perfection—to the home lover it should fulfill a cherished desire as it radiates dignity and refinement. To the collector it offers unlimited possibilities for diversity in design and color. Feraghans like champion Sena, have what I term, a frosty feel to their wool. They are not thickly woven rugs, but their close nap is firm and a most generous and unusual combination of designs and colors are obtainable. One very marked characteristic that seems ever present in these delightful rugs is the use of a satisfying apple green in the border upon which we invariably find a well defined turtle design. It is the aim of Feraghan weavers to produce a rug, rich in color combinations, but always restful. A typical design found in these rugs is the Herati or Fish pattern which is a very fine, small, all over design. Another favored and very beautiful design found in Feraghans is the Guli Hinnai or Flower of the Hennia. Still another frequent and artistic design is a very graceful central medallion upon which we invariably find the much used Herati design. This latter type is very striking and handsome. Instead of being confined to one color background all the above designs will appear on either old cream, soft red, or midnight blue and the complement of the soft apple green borders on these glorious backgrounds further contributes to the rug's harmony. Other interesting types of Feraghans known as Zili-Sultan and Mustafi add to the great diversity of designs. Very few, if any, old time Feraghans are to be found today. However, a few semi-old pieces are occasionally found and in every case, although new in appearance, they adhere to old type coloring and design.

Today this excellent name is abused by hundreds of dealers. They call every old Sultanabad and even an old Mahal, a Feraghan for sale purposes. The novice may be sure that there are no \$100 or \$200 Feraghans floating around here or abroad. They command a very high price the world over. No wonder hundreds of dealers are using the name falsely on many Persian rugs with the Herati design (often called the Feraghan design).

A few new ones are seen from time to time, but seldom does one compare even in weave, much less in the mellow richness which only age can give.

They formerly came in sizes from small rugs to large carpets.

*Ghiordes**(Turkish Family)*

THE Ghiordes rug is not only one of the rarest of Turkish weaves but maintains this standard among any of the Oriental rugs made. The town of Ghiordes lies just northeast of Smyrna and here for centuries these people have produced a rug that to them, as well as others besides, is the acme of perfection and excellence. Ghiordes are today probably one of the most sought after fabrics by hobbyists, but generally any such effort is in vain.

In many museums, especially the Metropolitan Museum in New York, we find excellent examples of these century old rugs. Collectors and connoisseurs invariably endeavor to include this weave in their collection if possible. Those who have searched for these gems know the difficulty encountered in such an undertaking. They are certainly not to be found in the open markets and it is my belief that their appearance in the markets at all, is due entirely to the closing of estates where they have been cherished for years. Ghiordes rugs, especially in the prayer type (and it is this type that is most sought after), offer the greatest variety in designs and color. It is the ground of these fabrics that make them so distinctive. This glorious field may be of deepest red, ruby-like, or it may be the softest old ivory, or it may be numerous shades of blue or green or canary. Above this solid ground color appears a very distinctive niche peculiar to Ghiordes rugs. The angles at the base are invariably broken. Instead of forming a point, like the niche in so many prayer rugs, it is broken at the top also, forming an obtuse angle. From this point in the niche sometimes hangs a very graceful, so-called lamp and frequently when this appears we have forms running the length of the solid ground color known as pillars. The whole effect of this lovely center is that of an entrance to a mosque. Over the arch, in the spandrels, generally appear some fine interwoven design or some variation of the trefoliate design. Above the spandrels and below the field invariably appear panels, in contrasting colors to the field, upon which we generally find floral forms. The border designs are floral but the flower forms generally consist of broken blossoms and leaves arranged in almost square shapes. Occasionally the main border consists of a series of stripes, generally in two colors, but as this border is more popular with Kulah rugs it is well not to get confused. No Ghiordes rugs are in a perfect state of preservation, but are generally quite thin. Of course, there are a few exceptions, but almost regardless of their condition, their exquisite design and glorious color combinations brand them as the Turkish acme of perfection.

All the old Ghiordes were in sizes about 6 x 4 to 7 x 5 feet. There are a few poor imitations seen from time to time, but very few.

Another entirely different type of new rug coming only in room-size rugs from 7 x 10 feet to 10 x 13 feet is on the market now. It is one of the least expensive of hand-made rugs and a 9 x 12 foot one can be had for not more than \$125. It is simply a case of commercial weaving

stealing one of the best names and applying it to a very low grade modern rug that has no resemblance to the real thing in quality, design, or size.

The new tariff increases the duty on this new Ghiordes approximately \$35 per carpet, and will serve to eliminate them from the American market.

More of the new ones come in cream colors and are suitable in colors and quality for the bedroom only—where they are attractive and serve a real need.

### *Gorevans*

*(Persian Family)*

GOREVANS, Serapis and Herez, as the market exists today, are practically identical in pattern and colors. The difference lies in difference of quality only.

The old pieces, of course, differ a good deal, but an antique or semi-antique is almost seldom seen. I am dealing with the every day problem.

Practically all rugs on the market selling under this name are room-size rugs, 7 x 10 feet to 11 x 15 feet carpets. All are new—some are in their natural colors, a little bright during the first few years of use, but colors quickly tone down—others are slightly washed to tone down the crude colors, while still others are heavily washed to make them very silky. The first two are to be preferred.

These carpets are called Herez or Serapi or Gorevans at will by most importers and dealers. Herez is best, Serapi next, and Gorevan third. Just where one leaves off and the other begins is impossible to say. A reliable dealer generally calls one of these with a good weave a Herez, one with a fairly good weave a Serapi, and the coarser carpets Gorevans.

All are thick and durable rugs—and a Serapi or Gorevan, in spite of the coarse weave, is the best buy of inexpensive room-size rugs. They outwear many rugs costing much more and as a dining room rug are as attractive as a more expensive rug and are as durable as any three hundred dollar rug. The above applies to the untreated Gorevan, and not to one that has been treated, because the latter is not nearly so durable. Gorevans in small rugs and short narrow runners are sold incorrectly as Karajas in the trade.

### *Guenge*

*(Caucasian Family)*

ALSO spelled Gengha and Gendsche. The correct way to describe this rug is to say that it is very similar to the Kazak. Its nap is not quite as thick as the Kazak and is not quite as closely woven, there being three or more rows of weft between every other row of knots instead of the two rows that are characteristic of the Kazak. The wool in Kazak and Guenge are about the same.

No typical pattern—but very similar in design to Kazaks and Carabouhs. No room-sizes. Sizes vary from 5 x 3 feet to 9 x 5 feet.

A number of good pieces have come in during the past few years, but recently have practically ceased to come. Their wonderful colors make the best of them worthy of any collection.

It is practically impossible to determine the age of an old Kazak or old Geunge because the patterns and color schemes have remained unchanged for many generations. New Geunges are seen in the London market, but they are lacking in design and workmanship, and especially are the dyes loose and dangerous. All are in scatter-sizes with a few in runner sizes.

### *Hamadan*

*(Persian Family)*

HERE is a name that means very little; by which is meant that a Hamadan rug may be a museum piece or it may be "trash." Good antique Hamadans in good condition are very scarce today. They have the same weave as a Sena (the finest weave of all Persians), but are somewhat coarser—hence a very fine Hamadan is often nearly as good as a Sena. There are a good many semi-antique Hamadans on the market and they are excellent buys. Practically all the rugs made in the villages surrounding Hamadan and marketed in Hamadan are sold as Hamadans—though varying greatly in design, quality and method of finishing.

There are more varieties of Hamadans perhaps than any other type of rug. Only a small percentage of them are actually woven in the city of Hamadan itself, but in Mehraban, Kabutraheng, Famenin, Borchalu, Dargezin and other villages.

The weave of a Hamadan always has the checker board, or salt and pepper appearance on the back, both weft and warp being visible from the back.

There are old nondescript rugs, which come from villages near Hamadan, called Hamadans. The old Hamadans employed the natural colored camel's wool more than any other type of rug; but, even so, only a small percentage of all Hamadans have camel's hair.

The design of old pieces varied—some had central medallion effect, and others employed the all over design.

Sizes were generally rugs from 4 x 3 feet to 10 x 6 feet, and many runners from 3 x 9 feet to 4½ x 24 feet. A good number of carpet sizes came in this weave, but only a few are seen today.

An antique or semi-antique Hamadan in good condition is an excellent buy, varying considerably according to quality. A good semi-antique can be had cheaply.

The rarest of all Hamadans is a type called Zeli-Sultan. Some have incorrectly called a Zeli a type of Feraghan.

Commercially, today, the name Hamadan is applied generally to small new rugs about 3 x 2 feet to 5 x 3 feet, and so-called Hamadan mats. All of them have been washed, before leaving the importers, to give them a silky sheen and to make their colors softer. They are to be found in every rug store and department store and are typical doorway rugs.

Another size rug, about 6½ x 3½ feet, more correctly called Mosul is often classed as a Hamadan.

These new Hamadans are not the best grade of new rugs, but good ones are very good rugs. Many "junky" pieces are found among the new ones and they are poor buys at any price. The safe rule is to buy from a reliable store.

### *Herat*

(*Persian Family*)

**A**MONG the old rugs, these had no superiors. Some authorities are of the opinion that most of the so-called Ispahans were made in Herat.

Perhaps many of the old pieces that we call Khorassan are descendants of Herat, but I have never seen a single rug sold properly listed Herat outside of the Metropolitan Museum. Nor have I seen a Herat in any of the great private collections that I have had the privilege of seeing. Certainly a buyer will never find this weave.

Herat is a noun; Herati is an adjective, meaning a design name, and there is not the slightest relation between the two; and Herati design is not seen in Herat rugs.

Herat is a city known as "The Gate to India" and antique Herat rugs are much like both Ispahan and Indian rugs—in short, there is confusion among experts as to these three antiques.

### *Herez*

(*Persian Family*)

**T**HE Herez district has long been noted for the excellent and distinct type of rugs they weave. There seems to be among a great many, a great confusion in distinguishing between these rugs and weaves of similar design, namely, Gorevans and Serapis. Although the designs of all three weaves are similar, the weave and coloring of Herez rugs is totally different. Herez rugs generally appear in carpet sizes, and their coloring and weave at once lifts them from the realm of confusion with Gorevans and Serapis. The colors employed in Herez rugs are large quantities of very soft red and ivory with touches of blue, the favored and most pleasing shade of blue being soft sky blue. The design is almost invariably a huge medallion, generally of red, in which case we find a soft old ivory background—this color combina-

tion will also be reversed. There is generally one large border of blue or red upon which the turtle design invariably appears on some connecting floral design. The whole effect of the rug is graceful, and the coloring is a combination of soft pastel shades. There is no rug more pleasing than these bold designed fabrics. They lend charm and distinction to any surroundings and will render unlimited service. Like so many of the desirable old type rugs, it is very difficult to secure them though a limited number are seen, at one or two importers in New York, and a few in London and Constantinople.

None of them are treated chemically. Some of the better grades of new Gorevans and Serapis are treated and painted and sold as Herez—though a novice who has once seen an old Herez could never be so misled.

An interesting incident is that a large hotel in Berlin, Germany (if I remember correctly, the Central) furnished its main floor and every room with old type Herez rugs (all with the medallion designs) many years ago when they were plentiful. Most of the rugs are still in excellent condition and I am told that the management has been offered five times what they paid for these rugs after having the use of them for many years. They are still in the hotel.

The markets of the world, both New York and abroad, grade many of the better new Gorevans as Herez, but they cannot compare with the old Herez rugs and are just the better Gorevans.

### *Indian*

*(Indian Family)*

THIS is the family. Just as forty different weaves made in Persia are Persians, so are some ten different weaves made in India. As already stated, an Indian rug may be a very good rug or a very poor rug. The best antique may be compared to a good Kirman, Ispahan, or even to a good Herat, while the poorest is poorer than any other type of rug. There are many of these for sale at one dollar a square foot, but good ones are extinct, except in museums. Some great collectors believe that Ispahans of the oldest type are in fact antique Indian, and they refer to them as "so-called Ispahans." Personally, I have never seen a choice antique rug from India.

### *Indo-Sarouk*

*(Indian Family)*

A NEW type of rug resembling the Persian Sarouk in weave. All are carpet sizes and generally have a small repetitive design. Most of those I have seen have used the Herati design and all have been with rose-colored field. They are generally lightly treated, but not painted. At the present time they are much better rugs than the average new Sarouk from Persia.

## *Iran*

*(Persian Family)*

THERE is no weave correctly called Iran. Iran is the Oriental name for Persian and means little. Certain rugs resembling, to a certain extent, Hamadans, Sarabends and Feraghans, are called Iran. Of course, they do not compare with these, and they are much cheaper. There is no town or district by this name, but certain pieces copying the designs of other Persians have acquired this trade name.

Some are fairly good rugs, and are very reasonable. The use of this name has greatly decreased within the last few years, and in short was the refuge of ignorant dealers who could not definitely name their rugs.

## *Ispahan*

*(Persian Family)*

THE city of Ispahan, during the reign of Shah Abbas, exceeded all other Asiatic cities in splendor. After the Shah ascended the throne he sent men to Europe to study, where they became saturated with the Renaissance spirit, which undoubtedly accounts for the graceful and artistic fabrics this ancient city once produced. Although modern Ispahans are to be had today, the century old gladiators are a thing of the past.

In museums and large private collections we find these rugs. They are beyond the reach of the average collectors, as they are the costliest rug in the world, and in some recent sales I think they have sold as high as \$150,000. These rugs are woven in remarkable regularity with graceful, flowing floral sprays and a great abundance of plant life and animals. These graceful forms generally appear upon a red or sometimes blue background and we invariably find a peculiar green in the border.

A good many Ispahans are being made today. They are extremely finely woven rugs with a short nap. If secured in pleasing design they are one of two or three finest of modern weaves, but the majority have too many large animals and human beings as designs to make them have a general appeal. They come in sizes about 7 x 4 feet, and in carpets 6 x 9 to 10 x 14 feet. Generally the sizes are 7 x 11 feet instead of 8 x 10 feet, showing that they are not the typical commercial weave and not made solely for the American market.

## *Joshagan*

*(Persian Family)*

UNFORTUNATELY these delightful rugs have never appeared in America in great quantities. They are better known in England, and from my own experience the majority of those seen in this country are in runner sizes. They are rich in color combinations, soft in wool quality, and pleasing to look upon. The designs are varying.

Shah Abbas is popular, scrolls and lattice work designs appear, but the foundation is Arabic with Arabic traceries passing from one figure to another. A common motif is the peculiar arrangement of a cross with angular ends forming a star shape. Although no typical ground color can be mentioned, red seems mostly employed with also deepest blue. Very few, if any, are to be found in the markets today, but whenever seen you will marvel at their wealth of color and depth of richness.

### *Kandahar*

*(Indian Family)*

A MODERN rug being made by a large importing house. A thick heavy rug of medium weave with very good wool quality. All that I have seen have come in carpet sizes with rose as the predominating color. I do not recall having seen one with a blue field. The designs are more or less similar with an all over effect.

All are treated to soften their colors and give the silky effect, but few if any are painted and touched up. For those seeking a modern rug with the silky effect, they should be preferable to Lillihans and other rugs in this category. But there are many new rugs in old patterns coming from Persia to be had at the same price.

### *Karadagh*

See Karaja

### *Karaja*

*(Persian Family)*

ALSO spelled Karaje. Might truly be called Kazaks of Persia, since the design of many of the old pieces have a geometrical tendency. However, many of them have small all over designs employing the pear design (or a palm leaf design). Some books refer to rugs of this type as Karadagh rugs.

Most of these rugs are runners, and a good many choice antique Karaja runners are to be had today. Rugs far more beautiful, and with more character than Sarouks and just as durable for half the cost of a new Sarouk. They are of medium weave, with a long nap. Karaja is a type of Kurdistan. They are generally finer woven than other Kurds. In the course of time, the old pieces will cease to come, as production on such pieces ceased forty years ago.

Only one rug author (Hawley) mentions this weave and he spells it Karaje. However, all who have written since Mumford call it Karadagh.

The name Karaja is as staple in the trade as in Kazak, as well-known



and as equally respected. The name Karadagh is unknown in the trade. I think Karadagh is an error of spelling or of pronunciation—Karaja is phonetic.

Karadagh and Karaja are separated only by a stream of water and both are separated from main Persia by a mountain range, wherefore in point of fact, Karajas, by some justified authorities, are classed as Caucasian. The district is now owned by Persia.

The above refers to old type rugs. In addition there are two distinct and different types of new rugs sold under the name of Karajas.

One is from Persia and comes in two sizes about  $4\frac{1}{2} \times 2\frac{1}{2}$  feet and in narrow runners from two to three feet wide and from  $8 \times 12$  feet long, but generally  $8\frac{1}{2}$  to  $9\frac{1}{2}$  feet long. These are really Gorevans with the name of Karaja applied to these sizes of that particular weave. They have no resemblance to the old type Karajas.

The other type is not even a Persian rug, and has no claim whatever to this old name from any point of view. It is one of the lower grade Anatolians or Spartas making a poor attempt to look like a Persian rug. It is extremely coarse and looks very much like many of our so-called domestic Orientals, and in my opinion is doomed to pass from the American market. The new tariff with a minimum per square foot will raise the price out of proportion to its worth and will drive it from the market.

### *Kashan*

*(Persian Family)*

A PRODUCT of the modern looms that commands the highest position among modern rugs. Few rugs made today compare with these fabrics in weave, quality of wool, and design. With few exceptions these rugs are all artificially softened, but regardless of this fact they command the respect of the ardent old type rug lover. The designs employed are graceful floral sprays and foliage motifs arranged in dignified and artistic fashions. The compactness of weave together with its closely clipped nap brings out every detail in design as clear as a crystal. The colorings are very rich and deep and the soft texture of the wool seems to accentuate their harmonious colorings. Although commanding the highest price field among modern rugs today, they are worthy of the most exacting buyer's attention. Many of the exquisite silk rugs seen today are Kashan weave.

Practically all made for the American market employ the modern designs. But those made for the European market adhere to the old designs and old colorings instead of the typical rose and blue combinations so prevalent in the Kashan seen in the New York market.

The new ones available in the American market are in dozens of sizes from very small rugs to large carpets. However, the majority are in sizes about  $6\frac{1}{2} \times 4\frac{1}{2}$  feet. As already stated practically all are chemically washed and painted before being offered to the trade by New York importers.

The London importers have most of their Kashans treated only lightly—treated—and not painted. A lightly washed K is an excellent rug.

### *Kashmir*

Also spelled Cashmere. See Sumac.

### *Katchli*

**M**EANS cross. The design of the prayer Tekke (so-called Bokhara) and the design in prayer Afghans referred to as Katchli. Hence some dealers have called these Katchlis Bokharas.

### *Kelims*

(*Family—Persian, Caucasian, Turkish and Turcoman*)

**K**ELIMS are woven with a flat stitch somewhat similar to our Navajo Indian rugs—though the coarsest Kelim is as fine as the Navajo rug. They are double-faced and are woven with a flat stitch on both sides.

Kelims were made in Persia, Caucasasia, Turkey and to a less extent in Central Asia. Most of those that are found for sale to-day are pre-war and very few new ones are seen. Naturally, with the amount of commercial weaving being done—any weaver would be foolish to weave a Kelim for the market for two reasons. First, there is no regular demand for them, and second, the same amount of labor would bring greater return, as Kelims are worth much less than other rugs. The exception is a fine Sena Kelim.

There are several types, the Sena Kelim being by far the finest and most beautiful, and most expensive. They are suitable for hangings, as wall covers, as couch covers, or a small one for a table cover. They resemble Sena rugs in colors and design.

In the Orient they were used as floor coverings the same as carpets. Except for the Sena Kelims the patterns are geometric. Some authors called the heavy type of Kelim—Kis—said some, being woven by the girl as a bride's gift to her husband. H. C. Dwight in "*Persian Miniatures*" doubts the correctness of the name and says he never heard of it outside of a rug book. I agree with Mr. Dwight and believe the name an invention just as the name Sarouk is often applied to any ordinary Sarouk for selling purposes.

Most of those coming from Turkey are in prayer design—the newer ones on the market are Turkish. They are generally very expensive. The Sena Kelim and Turkish Kelims are small sizes, generally

not larger than 7 x 4 feet, while some of the others are in very large sizes up to 7 x 14 feet.

Many of the heavier Kelims can be and are used as rugs. Many of the larger ones are used as portieres. Many of them come in two sections, that is, two complete strips about three or four feet wide by seven to twelve feet long and joined together in the center.

### *Kermanshab*

*(Persian Family)*

ALL Kermanshahs seen today are new rugs, made in different factories, in imitation of Laveire Kirman. Most of them are really new Kirmans, with Kermanshab simply a trade name.

Most of them have an ivory or rose field with floral design in blue, rose, and gold. Designs are strictly floral and many have a medallion effect. During the last few years, very few new pieces have been coming in this design. The design and colors in these rugs are not as popular in America as rose and blue combinations with all over design—hence very few are being made today. Also, they were too thin to long continue popular. A few of the small pieces still come.

The cities of Kermanshab and Kirman are in opposite sections of Persia and yet these rugs were made in both sections, also in Hamadan and in Turkey. They are, as a rule, finely woven rugs and those being made today are using better wool, are thicker, and should easily outwear the Kermanshab of former years.

They were made in all sizes, except runners, from mats to carpets. They were the first washed Persian rugs made and had an enormous vogue up to about 1912.

### *Khorassan*

*(Persian Family)*

THE old type Khorassan rugs have always been looked upon as one of the loveliest products of the Persian looms. Few, if any of these old fabrics are to be found today, the majority of those, that do appear being pre-War rugs. There are some, however, that were undoubtedly woven fifty years or more ago. They show a very close relationship to the old classics.

The majority of Khorassans originally appeared in carpet sizes. However, this was by no means the absolute rule, as a great many beautiful examples came in smaller sizes. The use of the pear design is very prominent, sometimes displayed throughout the field, but usually of a size and shape and arranged much different from those employed in a great many Persian fabrics—such as Sarabend, for example. The rugs show a great diversity in design. Sometimes a well covered floral design is displayed, which is usually artistically drawn,

and the arrangement is always pleasing. The medallion is employed quite often and when chosen is generally placed upon a deep blue or red field. The effect is striking, but pleasing. These rugs are easily distinguished by their almost habitual use of magentas, creams, pinks and other colorings of soft faded shades, which we always look for in rugs of this type; it is a characteristic feature and not a fault.

Khorassans also employ a certain weave used in no other rugs. An extra filling of yarn regularly used every quarter of an inch gives the rug a depressed effect in the back and if the rug is opened on the nap every few rows of knots will stand together in separate rows. Regardless of this peculiarity the better Khorassans are compactly woven, and the wool is ultra fine and soft.

### *Kirman*

*(Persian Family)*

THE weaving of Kirman carpets dates back hundreds of years—occupying a position in the southernmost province of Persia and being isolated from the outside world by mountains and sandy deserts—this undoubtedly accounts for their strict adherence to type for so many years. Although practically all Kirmans today are products of the modern loom, they adhere very closely to the old-time champions in weave but, of course, show a more modern influence in their designs.

Antique Kirmans have always been regarded as one of the most artistic and beautiful of Persian weaves and wherever they are owned today, they are cherished as few other rugs are. They were soft and restful in color and their fondness for roses was invariably expressed in their rugs, either in graceful bouquets, or artistically arranged in vases or in orderly array throughout the rug. So minutely was detail in weaving observed that even the rose petals were gorgeously shaded. The designs are invariably floral with graceful winding sprays among which we often find carefully drawn birds and animals. The medallion is frequently used but always in a graceful fashion. The term Kermanshah is often applied to rugs of Kirman characteristics. Regardless of the design employed the effect is one of harmony and restfulness.

The colors employed are numerous, such as soft rose, green, red, and golden yellow, but perfect harmony is always maintained. The Kirman weave is very firm and compact and the nap is clipped fairly short. The vibrant color in these rugs is attributed to the quality wool they were able to secure from Kirman sheep.

Not one out of one thousand Kirmans sold in America today are old or semi-old or even follow the old designs or colorings. The vast majority made for the American market follow the blue and rose combinations. They come in all sizes from mats to giant carpets and most of them are treated to soften their colors and painted. Those who like the modern design will do well to make sure that the rug is only lightly treated and is not painted.

The great majority of new Kirmans are finely woven and have excellent wool, but there are also many of poorer quality to be had. The best are far superior to modern Sarouks. The new Kirmans copying the old designs in natural colors or only lightly treated are better still.

Today Kirmans and Kermanshahs are one and the same thing. A small percentage of the new Kirmans copy the old Kermanshah designs. And it is a fact that the wool in these new Kirmans is better than the Kermanshahs of fifteen to forty years ago.

### *Khiva*

(*Turcoman Family*)

Same as Afghans. See Afghans, page 44.

### *Kir-sheer*

(*Turkish Family*)

THEY invariably appear in prayer design and the color combinations employed are not to be found in any other Turkish weave, especially in such prominence. Their brilliancy is renowned yet the effect is harmonious. Peculiar to this rug is a green—grassy green—which is invariably used, also a magenta such as we find in Khorassans. We invariably find, just inside the main border and extending to the field a series of stripes, usually in colors of magenta and white which serves as a frame for the rug—upon these stripes, at regular intervals appear a floral form. Another almost unfailing characteristic is the tri-cleft floral forms which extend around the inmost line of the center up into the prayer niche itself. Above the spandrel and below the field generally appear horizontal panels, usually of different, but harmonizing designs. These rugs are often classified as Mudjars, but their coloring and arrangement of design, even to the eyes of the novice, would separate them immediately as distinct types. All were rugs in sizes 5 x 3 feet to 7 x 4 feet.

A great many new raw-colored rugs appear in the markets today under this name in small mat sizes, the usual size and runner sizes, but they fail miserably in their attempt to imitate the brilliant harmonious classics of old.

### *Konia*

(*Turkish Family*)

ALSO spelled Konish. Konias, like their neighbors, Kir-Sheers, adhere very closely to type and their strict adherence to autumnal colors, such as golds, browns and yellows easily distinguish them from other Turkish rugs. Their warmth of color,

their softness of wool and extreme pliability make them very desirable and greatly admired.

Due to the isolated location of the city of Konia very few of these rugs have ever reached the markets. The most interesting came in prayer designs and due to the arrangement of the prayer niche, which was generally flat, rather than noticeably pointed, it rose only more than half-way, the rug leaving the spandrel of unusually large size upon which three leaf forms sometimes appear each with a stem and one common base forming a square cross. These forms oftentimes appear in the extreme center, sometimes without a stem.

Above the spandrel usually appears a horizontal panel upon which an octagonal center figure may appear, or floral or geometrical forms. Latch-hook designs and eight pointed stars are employed, and sometimes the tree-of-life is used. Numerous borders appear, generally of floral design but crude.

There are no carpet sizes in this weave. Sizes varied from pillows about  $2 \times 3\frac{1}{2}$  feet to rugs  $8 \times 4$  feet.

### *Kuba*

*(Caucasian Family)*

**A** DESIGN name. See remarks under Daghestan. Practically no Kubas, antique or new, are on the market today. One is occasionally found—generally it is the case of a resale of one imported in past years. The new pieces follow the old designs. To my mind, a good prayer Kuba, or a good prayer Daghestan is the most classical piece to be found in Caucasian weaves. Other types are heavier and more desirable for floor use, but for the rug hobbyist these ought to stand first.

Kubas are rather thin, but finely woven. They come in scatter sizes  $3 \times 5$  and  $9 \times 5$  and a few runners and small pieces.

As is true with other Caucasian weaves—a good many new Kubas are seen in the London market, but few are good pieces.

### *Kulah*

*(Turkish Family)*

**L**IKE their close neighbors, Ghiordes, Kulahs share with them the position of being one of the rarest and most sought after of all Oriental rugs. Although showing marked characteristics of their own they, nevertheless, resemble Ghiordes in a great many respects.

Their location, which is only about fifty miles from Ghiordes, undoubtedly accounts for their similarity in appearance. The favorite and most typical appear in prayer designs. A dependable significance is noted in the arrangement of the Kulah arch over the Ghiordes—

where the Ghiordes arch invariably appears in broken angles at the base, the Kulah adapts a more regular and straight line effect. The peak of the Ghiordes arch rises high into the spandrel while the Kulah arch rises only half as high, the appearance being more flat. The arch of the Ghiordes at the peak is angular, forming an obtuse angle, while the Kulah arch forms a more definite point. Another distinguishing feature we find in the Kulah is the border arrangement. Here, instead of a wide main border we find a series of narrow borders generally alternating in blue and white. The number of these borders vary, but generally we find five to seven. Some Ghiordes appear with this border, but it is the exception—where the field of a Ghiordes is more likely to be devoid of design, the Kulah generally has some floral forms worked upon the field, sometimes covering the field. A design we find often is one representing a plot of land with cypress trees. A great many Kulahs introduce colors of lighter shades, such as yellow, gold, brown, also white and apricot. Yet some Kulahs have the richness of the choicest Ghiordes. The weave of Kulahs is not as regular or smooth at the back as Ghiordes, it being more ribbed or in more definite lines, such as the Ladik weave.

There are some new Kulahs seen in the markets, but their colors are generally gaudy and their attempt to imitate the old classics is a miserable failure. All were in sizes about 6 x 4 feet to 7 x 5 feet.

An entirely different type in every detail is a rug often called Dirmirdji Kulah. They are far less expensive, the best prayer Kulah being worth ten times the best Dirmirdji.

## *Kurdistan*

(*Persian Family*)

**B**IJARS, Mosuls, Karajas, Herez, Bahktiari and others are all types of Kurds, but there is a specific type of rug that is called a Kurdistan rug.

They are of coarse weave, medium thickness to very thick, and very durable rugs. They have small all over designs or central mosaics covered with small designs. Scatter size, runners, and many saddlebags.

The vast majority of all old saddlebags from which we make beautiful mats for tables or floor use are typical Kurds. To my mind they are the best buy in any small rug, new or old. Ideal in size for doorways, small stair-landings, under piano or desk, or as piano bench covers. The finer and more attractive ones are suitable for the wall as tapestries. These old saddlebags are most popular with everyone who has seen them in use.

They are becoming scarcer and scarcer each year—though the end is probably still several years off. Good antique pieces are still available at less than the cost of the better grades of medium new Orientals.

## *Ladik*

(*Turkish Family*)

A CHOICE Ladik in its vibrant rich coloring is as perfect a picture as has ever been painted. Although not conceded so, they are as rare as a choice Ghiordes or Kulah. Ladik is another of the Turkish family that adheres very closely to type. Practically all rugs of this weave appear in prayer design. Like the Ghiordes rugs, they generally have a plain colored field, but oftentimes appear in designs as shown by Plate 52.

The rich velvety reds, blues and gold used in the field are surpassed by no other rugs. The arrangement of the arch is unusual in that it rises from the sides of the border, forms a temporary arch, falls, then rises to form the main arch in the center (Plate 52). At the peak of each arch, against the spandrel above, generally appears a cup-shaped figure. In the spandrel invariably appears serrated leaves or other designs typical of Ladik. In the large panel below invariably appear forms almost always seen in these rugs, which are perpendicular stems with leaves supporting a pomegranate. These forms are usually suspended from reciprocal vandykes.

Another almost unailing characteristic to be found in Ladiks is the use of a border design, as shown by Plate 52. In this case it is the outside border. Ladiks hardly ever fail in this respect while the main border may vary. The most typical Ladik border, however, represents lilies alternating with rosettes. The ground color of the border is generally old gold. So carefully are the designs drawn and so harmoniously are the rich colorings blended that they rival the coloring of the most vibrant Ghiordes. Sizes are about 4 feet wide and  $5\frac{1}{2}$  to 7 feet long.

## *Laristan*

(*Indian Family*)

A VERY good type of modern rug being woven in India to which the name Laristan is attached. All come in carpet sizes and none in scatter rugs.

The fields are generally a coral or light rose, medium blue or cream covered with sprays of flowers.

They come in two qualities and the better quality compares with the Persian Kirman. They are all lightly treated, but the treatment is so light that very little harm is done to the wool quality, and they have the advantage over most modern Persian rugs of never being painted. For those who seek the soft colors in a modern rug, the Laristan furnishes an excellent possibility in a very good rug.

Sizes vary from 8 x 10 feet to giant carpets.



## *Lillihan*

(*Persian Family*)

A MODERN rug with the trade name of Lillihan unheard of twenty years ago. All are new and all have a meaningless design very easily recognized, but not at all interesting to the lover of old rugs. A design very similar to so many of the modern rugs such as Sarouks, modern Kirmans, and Mosuls.

They are medium quality rugs of soft texture—practically all of which are chemically treated and painted before being put on the retail market. Some of them give very good service—while others are not so safe. You will gather that I am not enthusiastic over this rug. There have been fewer and fewer of these on the market during the past few years—due, no doubt, to the fact that Sarouks, having gone down in quality, are now selling for less than the better Lillihans sold for a few years ago, and that other rugs at the same price are much better.

They come in all sizes—mats,  $4\frac{1}{2} \times 2\frac{1}{2}$  feet,  $5 \times 3\frac{1}{2}$  feet,  $7 \times 5$  feet, and in various carpet sizes.

## *Mahal*

(*Persian Family*)

ONE of the lower grades of modern room-size rugs. All rugs sold under this name today are modern pieces of coarse texture and loose weave. I do not consider any modern Mahal a wise buy especially if it has been chemically treated. Such a rug will not stand much hard wear. Of course, the same rug in its new, natural colors will give many years' wear, but other rugs at the same price such as the Gorevans are much better and more attractive.

Many Mahals are sold today as Aracs. The only room-size Oriental rugs inferior to Mahals are Mushbads, the poorer type of Indian rugs, and the lower grade of Chinese carpets.

It is true that ten to thirty years ago, old type Mahals came in and were excellent rugs—being very similar to Feraghans in weave, only much coarser. In fact, any such piece that comes in today is generally sold as a Feraghan by the importer, so one can be sure that the name "Mahal" will be attached only to a modern carpet of poor quality.

## *Makri*

(*Anatolian Family*)

ALSO called Rhodian Kulah. In fact, in trade those with prayer design are called Makri, and those with non-prayer design are called Rhodian Kulah. All are small size rugs and many have the prayer design. The latter generally has one to three vertical panels

in the center of the field, the panels forming prayer arches. Hawley has vividly pictured them by saying that they remind one of cathedral windows. They have long silky nap. Sizes vary from about 4 x 3 feet to 7 x 4½ feet. Most Makris seen are antique pieces, as there are no new pieces on the market by this name. Since old ones are not coming any more, this weave will interest only the collector.

A Makri is not the equal of a Ghiordes, a Kulah, or a Ladik, and will sell for about the same as a good Bergamo.

### *Melez*

(*Turkish Family*)

**A**NOTHER rug of the Turkish family that adheres to type and color combinations probably more closely than any other rug, yet offers a great variety of designs and appears usually in prayer designs.

Today a good Melez rug ranks with Ladik and Ghiordes in rarity—seldom is one to be seen except in old collections. There are a few newer examples procurable, but they in no way resemble the old mellow fabrics they attempt to imitate.

One of the most marked characteristics of Melez rugs is the peculiar arrangement of the mihrab, which is best described by Walter A. Hawley: "In typical examples the lines defining the mihrab descend from the niche to meet the sides of the narrow field at an angle of forty-five degrees, and are then deflected towards its center, to return again to its sides." Such is the typical Melez mihrab. Around the inside of the mihrab and extending down the sides of the field and at the base appear bud-like forms with stems attached to the sides, base, and mihrab. Above the mihrab the spandrel is generally of ivory and may be covered with flower-like forms arranged in orderly perpendicular rows or the typical Melez design will appear attached to ends of a lattice work figure.

The main borders of Melez vary considerably. A design of eight pointed stars alternating with floral forms which are generally quartered is one type commonly seen, or frequently large floral forms or palmetts appear connected by floral sprays. A favorite ground color for borders is a buff, but deeper shades are used according to the general color effect. Where a deep velvety red is used in the field the border color is generally a darker color, resulting in a more harmonious effect. One secondary border used in Melez is almost as typical as the mihrab arrangement. The ground color of this border is almost always ivory upon which appear small, probably floral designs of alternating colors. These designs have the appearance of being quartered or four pointed. A web of varying width, generally of red, appears at the ends. The non-prayer type of Melez shown by Plate 54, portrays this rug in its characteristic state. You will also note here the typical secondary outside border I have above described.

A choice Melez is invariably found among the greatest collections, and it should be, because a more pleasing and interesting weave is not to be had.

A good non-prayer Melez is a very choice rug. Rugs in both prayer and non-prayer designs are in sizes about 5 x 3 feet to 6 x 4 feet.

### *Meshed*

*(Persian Family)*

THEY come from Western Persia and are very similar to Khorassan. Most pieces are new or semi-old, and come mostly in carpet sizes from 7 x 10 to 15 x 30 feet.

The design in the majority is that of a central medallion with the field so well covered that it does not look like a medallion, but rather like the Kermanshah design.

The modern Mesheds seem to be more tightly woven and to use better wool than was the practice in the rugs woven in this city many years ago. They employ only the old designs, and the better rugs of this weave are excellent. They are very popular in Europe, where the modern designs are not liked. To my mind they are far superior to the Sarouks which can be had today.

### *Mosul*

*(Persian Family)*

AN antique Mosul is a very good rug, but very few rugs sold under this name are antiques. New Mosuls are plentiful, from poor to medium quality, in sizes about 6 x 3½ feet. They will be found in numbers in nearly every store and practically all of them will have the new silky sheen. The quality in rugs sold under this name varies so greatly because rugs made in many outlying districts are marketed in the city of Mosul.

They have no typical pattern, but vary from small all over designs to many of the designs used in Caucasian rugs. The best of new Mosuls are not bad rugs, but the majority are of very poor quality. A safe rule in buying any rug under this name would be to make sure that it is not chemically treated (without the gloss and artificial silky finish). But a new very coarse untreated rug of any type will give excellent service—while the same rug will not stand up after it has been treated.

### *Mudjar*

*(Turkish Family)*

THE antique Mudjar belongs in the Koniah group and is very hard to distinguish from Kershehr. Indeed, they are Kershehr and free from the magenta and bottle green of Kershehr otherwise more colorful than any of the Anatolians. They equal Ladik in rarity and are quite similar thereto in colors.

Any one worth owning is too delicate for floor use, and is indeed too handsome and costly.

All are small rugs about 5 x 3 feet to 6½ x 4 feet, and most of them have the prayer design.

A few good semi-antiques are seen, but most of them are rather poor. All new Mudjars are raw colored, unattractive, and, as a rule, are worth owning. The new ones are often batched with other non-descript new rugs as "Anatolians."

### *Muskabad*

*(Persian Family)*

ALL are large room-size rugs. Hawley says, "These pieces lack the artistic qualities of most Persian rugs; but on account of their excellent quality of material and stoutness of weave they are very serviceable." Hawley's book is certainly king among all rug books, but I am going to disagree with him strongly as to their stoutness and serviceability. In justice to Hawley it must be said that Muskabads made in 1913 were better than those being made today. They are the poorest of all room-size Persian rugs. Practically all are treated before leaving the importers. Many Muskabads are sold as Mahals. Designs are floral on blue or rose field. Sizes vary from 9 x 10 feet to 15 x 18 feet.

### *Niris*

*(Persian Family)*

ALTHOUGH showing a relationship with Shiraz rugs, Niris fabrics are totally different in weave and generally in color combinations. This name is unknown to a great many because of improper classification.

Ninety per cent of all Niris rugs have appeared and been sold as Shiraz and it seems incredible that such a distinct and pleasing example should have been robbed of its identity. The favorite and most frequently used design of Niris weavers is the large floriated pear. This we usually find in orderly arrangement throughout the entire field. Shiraz fabrics appear in a great variety of designs such as small, all over pear connecting pole medallion or central medallion with prolific use of birds and animals, a feature seldom found in Niris rugs—while Shiraz generally has one wide main border. Niris weavers express their border arrangement differently by using numerous smaller borders, sometimes as many as seven. Upon these borders generally appear a connecting floral arrangement. The sides of Niris rugs are generally checked as you find in Shiraz, and there generally appears a web at the end, but the texture of the web is much firmer than you find in Shiraz; also, where the Shiraz web is likely to show designs worked by hand the Niris web usually appears in stripes of different colors.

The most marked characteristic about Niris rugs is their weave. It is coarser than Shiraz and resembles Bijar somewhat in its firm

appearance on the back and the compact manner in which the nap is packed down. This feature renders the rug a more practical floor covering than Shiraz. We invariably find a copper or burnt orange color in Niris rugs, and oftentimes a rather sharp green,—both of which colors appear seldom in Shiraz.

All that I have seen have been in small size rugs from 3 to 4½ feet wide and from 4 to 6 feet long. Very few old ones are in the markets today and only a small number of semi-old and new rugs are to be had. The new ones adhere to the old designs.

### *Pergamo*

*(Grecian Family)*

NOT to be confused with old type Bergamo rugs, one of the best of Turkish rugs, which were woven in Pergamus, Turkey, whereas the new Pergamos are made in Greece.

Pergamo is a new type of hand-woven rug made by the Armenian refugees in Greece. It copies the designs of many other rugs such as Shiraz, Beloochistan, Kazak, and others, but the designs are more conventionalized than in the rugs from which the designs are copied.

But they are too conventionalized in design and domestic-looking. All have a slight sheen, but are not painted. They come in carpet sizes, small rugs, and runners. The carpets are not nearly so attractive as the Spartas at the same price, and there are to my mind many much more attractive and more durable rugs at the same price. They are a product of recent years and will in my opinion not be a profitable rug to its makers. My guess is that they will disappear from the market within three years.

### *Pinde*

*(Turcoman Family)*

IT IS also spelled Punjdeh. The greater majority of these rugs are known in America in their prayer design. The same rug in different design almost always appears under numerous Turcoman names. It is a distinct type, but is seldom properly classified. Punjdeh is a small district—which undoubtedly accounts for their scarcity. The octagon is generally employed, usually of an elongated lozinge shape, placed in typical Turcoman fashion in vertical rows either on plum or red field, the most favored being "liver color." The octagons are quartered generally in alternating orange—while each of the quarterings contain conventionalized dog formations. Diamond-shaped design appear between octagons. A favored Yomud border generally appears—a latch-hook vine design. The white nap in a Pinde is generally cotton instead of wool. This is the only rug where cotton is so used, and the amount of cotton is so small that it does not detract from the wearing quality of the rug. It is one of the oddities that interests the collector.

A good Pinde is exceedingly rare. All come in sizes from 4 to 6½ feet long and 4 to 5 feet wide. A few old tent bags about 2½ x 4½ feet in this weave are occasionally seen.

### *Salor*

*(Turcoman Family)*

A VERY distinctive type of Turcoman rug, seldom properly classified by dealers in America. Few examples of this weave are found today and the few that do always appear as Bokharas. About one hundred years ago the Salor tribe suffered defeat at the hands of the Tekkes and their fabrics ceased to appear—the excellent reason being that the Persian Kahns seized every rug made without payment.

These rugs also use the rich red coloring of the Turcoman tribes, but an unfailing characteristic is the shape of the usual octagon design. To properly describe the arrangement of the octagon I should like to quote Hartley Clark. He says, "In this type the main octagons are regular in shape, but their perimeter is defined by a sort of 'Zariba.' In fact, the general effect of each octagon is that of an entrenched camp with a defensive perimeter and a central keep."

Neither are the main octagons quartered, as we so commonly find in other Turcoman weaves. At the ends we often find the herring, also a diamond-shape,—a design employed in a great many Turcomans, especially Tekke weaves. Salors are finely woven and like Tekkes have a closely clipped nap of lovely texture.

Most of those found from time to time are old tent bags about 4½ x 2½ feet. A few scatter sizes up to 7 x 5 feet have appeared.

### *Samarkand*

*(Turcoman Family)*

SAMARKANDS merit little consideration, because they are usually unattractive in design and impractical as floor coverings. They have never been received in America with any degree of enthusiasm and are naturally unknown to the average rug buyer. They are, however, a distinct type and it is interesting to study their Chinese characteristics, although they are of the Turcoman family.

They show practically no trace of Persian, Caucasian, or even Turcoman form. Prominent with Samarkand rugs is the use of yellow, orange, gold, red, blue, and white. The designs are generally circular medallions of either white, yellow, red or blue on generally a field of strong contrasting color. For example, where the medallions are blue and white, we will find a yellow background. Distributed around these medallions and throughout the field generally appear Chinese floral forms. The intricate Chinese fret design is oftentimes used throughout the field. Occasionally we find one central medallion, but generally two or three, sometimes as many as four or five. There is usually one border of medium

width with two smaller secondary borders. Yellow seems to predominate in the borders and the lattis pattern, or undulating vine design appears as the most favored design. As in Kirman rugs, there generally appears a band of solid color around the outside of the rug. Samarkands are loosely and coarsely woven and are therefore impractical as floor coverings.

### *Sarabend*

(*Persian Family*)

THERE is no city or district by this name, but a certain type of rug from the Sarawan district has for years been sold as Sarabend. The typical and true type of Sarabend is made in the town of Mirabad and is called a Mir-Sarabend rug. The weft in a Mir-Sarabend is dyed blue or red instead of being white. The difference is in the weave: in the Hamadan Sarabend both knots are visible from the back, the typical Hamadan weave, while in the Mir-Sarabend every other knot is doubled under the other.

In Saraband rugs we again find strict adherence to type and they are as clearly defined as any rugs made. Almost without exception the pear pattern fills the field. In deviating from this pear pattern the weavers sometimes place a central medallion upon the field and around this medallion will be worked the Herati design, or in some smaller pieces I have seen a field that consists of Herati design alone, but regardless of the design used the arrangement is always graceful and the color combinations pleasing and harmonious.

The deepest blue and red is almost invariably used as the ground color although in the smaller pieces an ivory ground is sometimes used. It is interesting to note that in the arrangement of the pear pattern, the stems, in alternating rows, run in opposite directions. Another design used by the weavers is the Hearth design, which leaves the four corners of the rug generally worked in old ivory, a lovely contrast for the rich blue or red field. Upon this ivory ground generally appears the Herati design.

The weavers are as strict in adherence to border designs as they are to the pattern of the field, for the border of a Saraband is one of its most characteristic features. The main border is unfailingly of ivory, upon which is found a continuous vine design with floral forms. Guarding this border are two small borders with vine design and the inmost and outside small borders are always a reciprocal saw tooth design of red and sky blue. While the weave is fairly coarse the nap is generally thick and compact and the weavers have combined not only beauty and harmony but durability as well.

There is no rug more pleasing than a Saraband and there is no rug as hard to secure in a good specimen.

Antique Mir-Sarabends are seldom seen today. Most of them were rugs in sizes from 5 x 3½ feet to 10 x 5 feet—though many in large narrow sizes were made such as 6 x 18 feet. A good many excellent

semi-old and new Mir-Sarabends are coming in sizes from 5 x 3½ feet to 7 x 4 feet and a few in sizes about 7½ x 12 feet. They are almost invariably good rugs.

Many dealers are prone to call every rug with the pear design (also called Palm design) a Sarabend. But many other rugs employ this design, such as Kurdistans, Shirazes, Bakhtiaris, and many others. But once you have seen one true Mir-Sarabend the design is such that you will not mistake another rug for it.

### *Sarouk*

*(Persian Family)*

ALSO spelled Saruk. There are very few old Sarouks and not many more semi-old Sarouks. (See Plate 32, page 117.) But the New York market has for years been flooded with thousands upon thousands of new Sarouks in all sizes. (See Plate 31.)

They are for the most part factory made, especially for the American market, in the same general pattern. Instead of being produced in the village of Saruk they are woven in factories all over Persia, but chiefly around Sultanabad.

All are chemically washed after they reach New York and ninety-nine per cent of them are afterwards painted and rewashed. Until a few years ago, these modern Sarouks were thick and rather finely woven rugs. My objection to this modern Sarouk has been that it came in such colors that it had to be chemically washed to tone down the colors. The same rugs in old patterns with better colors would be excellent new rugs.

But during the past few years the quality of new Sarouks has gone down and down—and the average Sarouk imported today is worth not more than two-thirds the Sarouk of several years ago—and generally only about half. The name has been advertised so much that weaver and retailer alike in competition have lowered the quality,—the old story that you get what you pay for.

Of course, the qualities vary. Some finer than others are coming, but ninety-five per cent of those coming are inferior to the rugs of a few years ago. The old types employed old design and a good old or semi-old Sarouk or new rug with desirable colors and pattern is an excellent rug.

The new ones come in all sizes from small mats to giant carpets—and all have the same general appearance in color and designs.

### *Sena*

*(Persian Family)*

ALSO correctly spelled Sehna or Senna. Persians and Turks call it Sineh. These are the finest woven rugs from Northwestern Persia. A fine Sena is the closest woven of all rugs. Antique Senas ceased coming years before the War, yet after the War and up



to 1925 a number of choice old pieces came. We hope for more but expect none.

Twenty years ago, Ellwanger said they were exhausted. Again, Hawley said the same in his book in 1913. A few pieces came only because the war wrecked the homes of many of the Orientals. It is safe to say that they will never come again. In the old pieces there are two typical designs—one with an all over design and another with a plain field and a central medallion. The small antique diamond Sena with the central medallion is a prize for any collector and as costly as many large rugs.

A few old room-size Sena rugs came in after the War. Senas are very thin and can easily be distinguished by the somewhat harsh touch. A few new Senas are coming in various sizes. Seldom will you find a Sena that has been treated.

A few choicest of old Senas had silk warp and oftentimes linen, but more generally cotton.

Several thousand people in the village of Sena are still weaving Sena rugs—following the old designs and color combinations, but even though they are excellent rugs as compared to most modern Orientals—they do not approach the best of the old pieces.

The new Senas, as was true with the old ones, follow two general patterns—either a plain field with a central medallion of different colors, or one of the all over designs such as the large pears arranged in rows or the Herati design. But occasionally unusual designs such as the French design (see page 00, plate 00) and many other designs typical of other weaves, are found in Sena rugs. But once you have felt several Senas you can always name them. In the main border the turtle design is used more than any other.

Unlike most new rugs the nap is short and on a new one harsh to touch. Most of the new ones use cotton as warp and wool for over-casting the sides. Even though they have short nap, I have seen dozens of Senas that have been on the floors in America for over thirty years and which still have years of use in their short nap.

None of the modern Senas are treated chemically—not even in London where the treatment applied to rugs is so much lighter than that used in New York. But I shall not be surprised to find in London a light wash being given to some of the brighter new Senas.

### *Sena-Kurd*

*(Persian Family)*

A type of Kurd with the usual weight but with cotton warp instead of wool, and any Kurd with a cotton warp is a Sena-Kurd. They are Sena in technique and material and Kurd in weight.

Most of the Sena-Kurds are in scatter size rugs. When a carpet in this weave is found, it is almost invariably in an oblong carpet such as 8 x 14 feet or even up to 8 x 21 feet.

### *Serapi*

*(Persian Family)*

OLD rugs of this weave were woven in Sirab, and were very similar to the old Gorevans, only slightly finer. Very few new rugs are sold as Serapis today. All rugs woven in this district today are sold in the markets as Gorevans and Herez. As a matter of fact all are Gorevans. Practically all the old rugs were in carpet sizes.

### *Shiraz*

*(Persian Family)*

FROM the city of Shiraz in Southern Persia come rugs by this name in many different qualities. Antiques, semi-antiques, and new pieces are available in this weave, though a high type antique Shiraz is exceedingly rare. Indeed, the best antique Shiraz is as choice as the choicest Feraghan or Sena.

The wool used in old Shiraz was softer and silkier and more beautiful than that in any other type of rug.

Most of the old pieces were scatter sizes up to 8 x 5 feet. There are two distinctly different types—one the very fine and choice Shiraz and the other the Auf Cherie type, which vary considerably in quality from very excellent rugs to very ordinary rugs.

Many semi-antique and new Shiraz are available, and all of them so far have attempted to copy the old designs. I have not seen a single Shiraz with the typical modern designs of most Sarouks, Kirmans, Lillihans, Spartas, and others.

Many semi-antique Shiraz and new Shiraz are available. The typical size of these is about 6 x 4 feet. The semi-old pieces, while not as good as the better antiques, are good rugs.

The new Shiraz range from very good examples to "junky" rugs. The patterns and designs of these are more conventionalized than that in the old pieces. Most all Shiraz are unwashed or if washed they are very lightly treated and never heavily washed with acid. The new ones are rather thin, of medium grain and are not the ideal type for a hall, or places where they will get the hardest wear. But even a good new one will most likely wear a lifetime.

The design in Shiraz varies perhaps more widely than any other single weave. Some have strictly floral design, some the medallion effect, others are as geometrical as Caucasian rugs. The nightingale is found often in Shiraz.

The overcasting of the sides of a Shiraz consists of several colors. This cannot be a distinguishing mark today, because the sides of old pieces oftentimes have to be rewrapped with new wool.

Shiraz saddlebags are perhaps the best of all saddlebags and make wonderful mats for tables. A pair of them placed on the arms of a davenport is very effective.

All types of Shirazes have naps ranging from thin to medium. Very few of them are treated chemically after reaching New York. We find the London importers having many of them lightly washed.

Most old Shirazes were in scatter sizes, but many of the new ones are coming in sizes 7 x 9 to 7½ x 13 feet. This is a pretty good index that these rugs are not under corporate control, because if they were they would be in more serviceable sizes—8 x 10 feet and 9 x 12 feet. A few runners old and new come, as do a few very large carpets.

### *Shirvan*

*(Caucasian Family)*

OLD, semi-old and new rugs by this name with the new rugs copying the old designs are nicely woven with short nap, and as a rule are well made and durable. All are scatter sizes and seldom did or does one come as large as 8 x 5 feet. Warp and fringe is wool.

The fields are generally covered with large medallions, stars, and diamonds. On the other hand many of them show strong Persian influence—and use more flowers and foliate forms than the typical Caucasian rugs.

A good old Shirvan is an excellent rug. Many modern Shirvans are seen in the London and Constantinople markets, but mostly in London. Practically none of them have come to America during the past several years. This may be ascribed to one of two reasons or perhaps a combination of both. First, we have not recognized the Russian Government which controls the Caucasus now—and second, the colors in these brand new rugs are indescribably raw and bright in color. The new Persian rugs are soft indeed compared to the new Caucasian rugs. The dyes in the old rugs were excellent old vegetable dyes. But the dyes in the new Caucasian rugs are dangerous—by which we mean the colors will run when washed in soap and water. But they are too bright for use in most homes even when much color is desired and they are too thin to stand the chemical treatment which New York generally gives to tone down new rugs. But in London, Shanihanian and perhaps others have a process whereby these rugs are treated and the red is completely killed and changed to a biege or cream—and most all the color is destroyed. Even for the American demanding exceedingly soft colors they would be entirely too colorless. They are in demand to a certain extent in England, France, and Italy.

### *Sivas*

*(Turkish Family)*

THERE have been practically no rugs in the market by this name in recent years. The field is often white or buff. They were of mediocre quality and time has eliminated most of them. Those who formerly wove the Sivas are now weaving so-called Anatolians or Turkish Spartas.

## *Sparta*

*(Grecian and Turkish Family)*

THIS weave is almost completely covered under the chapter on Grecian rugs, as all rugs woven in Greece are the several qualities of Spartas—and Pergamos. You should first read the chapter entitled "Grecian rugs."

They are all new rugs in larger sizes from 5 x 8 feet to 15 x 25 feet, but, of course, the majority are in the popular sizes of 8 x 10 feet and 9 x 12 feet. As we stated before, the only difference between the several qualities of Spartas and the several qualities of Anatolian rugs is that the Spartas are made in Greece and the Anatolians are made in Turkey. No expert can tell the difference between two of about the same quality from two different countries.

The better qualities are not as good as the better qualities of modern Persian rugs. The better qualities for a 9 x 12 foot rug range in price from \$275 to \$450 (retail), while the lower qualities for a 9 x 12 foot rug range from \$95 to \$250. The new tariff with its specification of a minimum tariff per square foot will eliminate practically all 9 x 12 foot Oriental rugs under \$200. The rugs for the most part copy the modernistic Persian designs—though their regularity in design gives them more of a domestic appearance than any other type of design. Practically all of them have the silky finish. This finish is now applied to these rugs in Greece. Many of the importers claim that Spartas are not washed at all, but that the wool used is softened in color before the rug is woven. Very few of them are touched up or painted. They come mostly in carpet sizes from 6 x 9 feet to giant carpets. A good many narrow runners in this weave but very few small size rugs are made.

## *Suj-Bulak*

*(Persian Family)*

A TYPE of Kurdistan and very similar to Kurdistan rugs in texture, finish, and design. The colors in these rugs often shade from one end to the other end, a dark blue shading to a light blue and a maroon to a rose.

Good old examples in this weave are still to be had, also a limited number of semi-old rugs, but there are no new rugs coming in under this name. The warp and weft are both of wool.

The design generally follows the Kurdish design—but varies greatly. A French design of bunches of roses arranged, often comes in a Suj-Bulak, or the design may be flowering plants. This French design is not the usual design of a Suj-Bulak, but this particular design is seldom seen except in old Suj-Bulaks and Bijars.

Sizes are mostly small rugs though a good many carpets in narrower sizes have appeared, such as 8 to 9 feet wide and 15 to 20 feet long.

## *Sultanabad*

*(Persian Rugs)*

FROM the city of Sultanabad which is today one of the principal rug weaving centers of Persia, and almost wholly controlled by Europeans and Americans.

The old and semi-old rugs are very similar to Feraghans in color and design, and like many of the semi-old Mahals that were woven in Sultanabad or its vicinity, are incorrectly sold by many dealers as Feraghans. This is done for one purpose only—namely to claim a higher price.

The better of semi-old Sultanabads are beautiful and graceful rugs. The field is generally rose or blue and many of them will have the repetitive Herati design, or Gula Henna design or Shah Abbas design. Others come with the large central medallion.

Today many different types of rugs are woven in this city and its vicinity—but chiefly Sarouks and Mahals.

## *Sumac Rugs*

*(Caucasian Family)*

ALSO spelled Sumak, Soumak, and Shemakka. These same rugs may correctly be called Kashmirs (also spelled Cashmere). This is the only rug without a nap—the yarn hangs loose on the back, which is quite different from any other rug. The designs vary—but usually have a central mosaic or three or four large mosaics and many small ones.

All such pieces are quite old, contain excellent dyes, and most of them are finely woven. Sizes range from saddlebags to room-size rugs. They are not suitable for a living room, but go well in the sun parlor, den, and often in the bedroom. The larger rugs are not as expensive as other antique rugs. The small squares—faces of saddlebags—make ideal table mats and range from inexpensive mats to costly gems.

While the vast majority of Sumacs come from Caucasasia, there are many large size Bokhara Sumacs with typical Bokhara colors and selvage at the ends. The designs in most of them are almost identical, being the small all over diamond design typical of the Sumacs from Caucasasia.

On my recent buying trips to the East, I have been able to buy these Bokhara Sumacs in sizes about 7 x 12 feet for about one-third the cost of the Caucasian Sumacs.

Because of the new tariff which became effective July 1, 1929, very few, if any Sumacs or Kelims will be imported. The new law places a minimum duty of 50c per square foot on these.

## *Tabriz*

(*Persian Family*)

See Plates

**T**ABRIZ rugs in old, semi-old, or new rugs, in finely woven to rather poor qualities, in small rugs to extra large carpets, in all over designs and in medallions, may be found.

Of course, choice old Tabrizes in any size are seldom seen, but many excellent semi-old rugs in all sizes are seen in the foreign market. In a small old rug, an old prayer is seldom seen and is exceedingly choice. Almost all the small old pieces had a copper color effect. The best are finely woven and of short pile.

The majority of those made twenty-five years ago had a medallion surrounded by a plain field in blue, red, or ivory with corners and borders similar to the medallion.

The new and semi-old rugs come principally in medallion designs—though many of them use the all over Herati pattern (so-called Feraghan or Fish pattern) and a good many of the better modern Tabriz rugs copy the designs of old Ispahans. I recently had one in almost the exact design of one in the Metropolitan Museum.

The new and semi-antiques vary greatly from very coarse to very finely woven rugs. Most of them are in room-size rugs. All adhere to the old designs instead of the modern designs typical of Sarouks, Lillihans, and others.

## *Tcherkess*

(*Caucasian Family*)

See Plate

**A** TYPE of rug generally classified as a type of Kazak. They are woven by the Circassians, called in Caucasia "Tcher-Kesses," who live along the shores of the Black Sea.

The design is called the "Sunburst" design, by others the "Russian Coat of Arms" design, and also the "Palace design." The main border is generally white and invariably has the tarantula design. Sizes are about 6 x 4 feet to 8 x 4.8 feet.

A good antique Tcherkess is seen from time to time and a limited number of new ones with very bright colors are available. They always have their stereotyped pattern and have from two to five of these designs covering the field. Generally the field has two or two and one-half of these larger designs.

A good many new Kazaks of medium quality in this design are seen in the London market, but rarely is a good antique one for sale. I haven't seen a real good one in the New York market in several years.

## *Tekke*

*(Turcoman Family)*

**M**ORE commonly known in America as "Royal Bokharas." These rugs are the product of a small but hardy tribe on the eastern shore of the Caspian Sea, known as the Tekke tribe. The best of this weave is not surpassed in fineness of weave or quality of workmanship by any rugs of the Orient. These rugs, like so many of the Turcoman weaves invariably appear in the dark wine reds with octagonal designs running in parallel rows the length of the rug.

Once a true Tekke is seen it is never forgotten. Their nap is very short, but firm—their weave is very fine, and as a general rule their designs show more care of workmanship. They have long fringe, unless this has been removed during recent years. They may have either a wide plain selvage, especially in carpets, or the selvage may be worked out in a very interesting design. Old pieces are extremely difficult to find. More modern ones are to be had, but in small numbers.

The vast majority are in small size rugs—also many tent bags. A limited number in small carpets 6 x 9 feet to 9 x 12 feet.

## *Yezd*

*(Persian Family)*

**N**AMED from the village of Yezd. A limited number of large rugs resembling in weave and quality the Kirman or Tabriz. All I have seen have had the Herati pattern (or Feraghan or Fish pattern). It is very difficult to distinguish them from a good Tabriz. All are new pieces in rather bright colors, when they reach New York, and are given a treatment to soften their colors. But none of them that I have seen have been touched up or painted—but rather given only a light treatment.

They are generally nicely woven, of medium thickness, and cost about the same as other Persians of the same fineness.

## *Yomud*

*(Turcoman Family)*

**Y**OMUD rugs are the product of a scattered and wandering tribe. Although a true Turcoman product their rugs give evidence of their great wandering in that they employ a great variety of designs and color combinations in their rugs. Their location, being just east of the Caspian Sea, undoubtedly accounts for the marked Caucasian characteristic. The frequent use of the Caucasian latch-hook design is very noticeable, also reciprocal saw-tooth details. Instead of finding the more conventional octagon designs, used in so many Turcoman pieces

—diamond-shaped designs are invariably present with the latch-hook always conspicuous.

From my personal observation I have found that the greater majority of Yomuds deviate from the richer reds in coloring and invariably appear in a plum color. Like the majority of Turcoman rugs they are excellently woven. They appear in sizes from saddle backs to large Kellai sizes such as 6 x 12 feet. The Yomuds, while finely woven, are not as choice or as expensive as the Salors, Tekkes, or Pindes.

### *Yuruk*

*(Turkish Family)*

**Y**URUKS are Turkish Kurds. There are three types of Yuruks in scatter sizes available—antiques, semi-antique, and new unwashed rugs.

A choice antique Yuruk is a beautiful and a wonderful rug. All Yuruks have extra long nap, and are loosely woven.

Seldom will you see a Yuruk that has been treated. Two typical patterns are used—one a prayer design, and the other a non-prayer. The field of the prayer rugs are generally green while still others have a madder or maroon colored field with the main border in green. More green is found in Yuruks than in any other type of Turkish rug.

The semi-old pieces are very good and fairly silky. The new unwashed Yuruks are generally rather bright. Yuruks are the Kazaks of Turkey, as to thickness and bold design.

All are small size rugs, generally about 3 x 5 or 6 feet, or at the most 10 x 4½ feet.

### *Zeli-Sultan*

*(Persian Family)*

**A** TYPE of Hamadan and not a type of Feraghan. There are a number of theories concerning how this name originated. The most plausible one is that a very fine type of Hamadan was made and sent to the wife of the Sultan—whose name was Zeli—and since then all rugs of this special type have been called Zeli-Sultan. See Hamadan.

Weave is salt and pepper effect of Hamadan and Sena. The design is almost invariably that of repetitive vase filled with flowers.







*Plates*

## PART III

IN submitting the half-tone plates shown in Part III my purpose is to give you some idea of the general characteristics of the different families—Persian, Caucasian, Turkish, Grecian, Indian and Chinese—and not to try to teach you how to recognize any particular weaves by showing you one or two different designs of certain weaves. In a few weaves the designs and coloring are so similar that the beginner after having seen one or two rugs of the particular weave (name) can easily recognize another rug of the same name. But in the vast majority of weaves each weave employs many different designs. It is also true that many different weaves employ the same general design, such as the herati design (also often called fish pattern and Feraghan design) is seen in at least twenty different Persian weaves.

Of course, an expert can generally determine the weave of most rugs by a glance and if not by its design by its weave (knotting at back), its finish at sides and ends, the material used as warp, number of rows of weft and other points.

Also, you must bear in mind that pictures do not show quality. Good wool quality is in my opinion the most important point to look for in buying a rug. And you must remember that two rugs by the same name may vary greatly. In certain cases they may so vary in weave that one is not one-fifth as finely woven as the other rug by the same name.

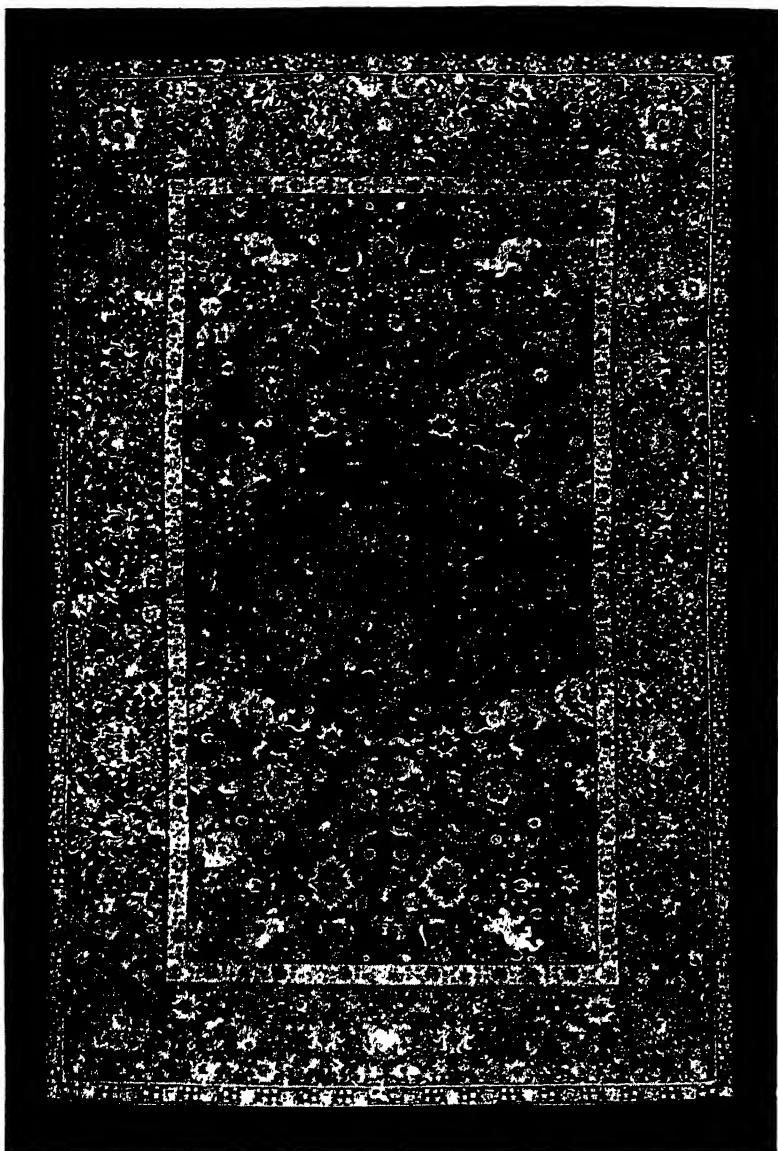
The proper way to study plates is to take one weave—say for instance Shiraz—study the plates in this book, then study the plates of Shirazes in Hawley's book, Mumford's book, Lewis' book, and other available books. Then seek out eight or ten different Shiraz rugs—study the design, wool, quality, weave, finish, and see how they vary, but how all Shirazes have many things in common. You will find that you recognize the next Shiraz that you see—that it is not difficult to immediately determine whether it is a choice old Shiraz, an old Shiraz of medium quality or whether it is a new Shiraz of excellent, medium or poor quality. In this way, and this way only, can one learn rugs. There is nothing hard and difficult in learning rugs—if one adopts the above procedure.

The above is especially true of Persian rugs both old and new and also of modern Turkish, Grecian, and Indian rugs. And true to a lesser extent of old Caucasian and Turkish rugs.

In the case of Turcoman rugs, especially different types of the so-called Bokharas and Samarkands, one can recognize the particular type by its designs—so closely does each type follow the same pattern.

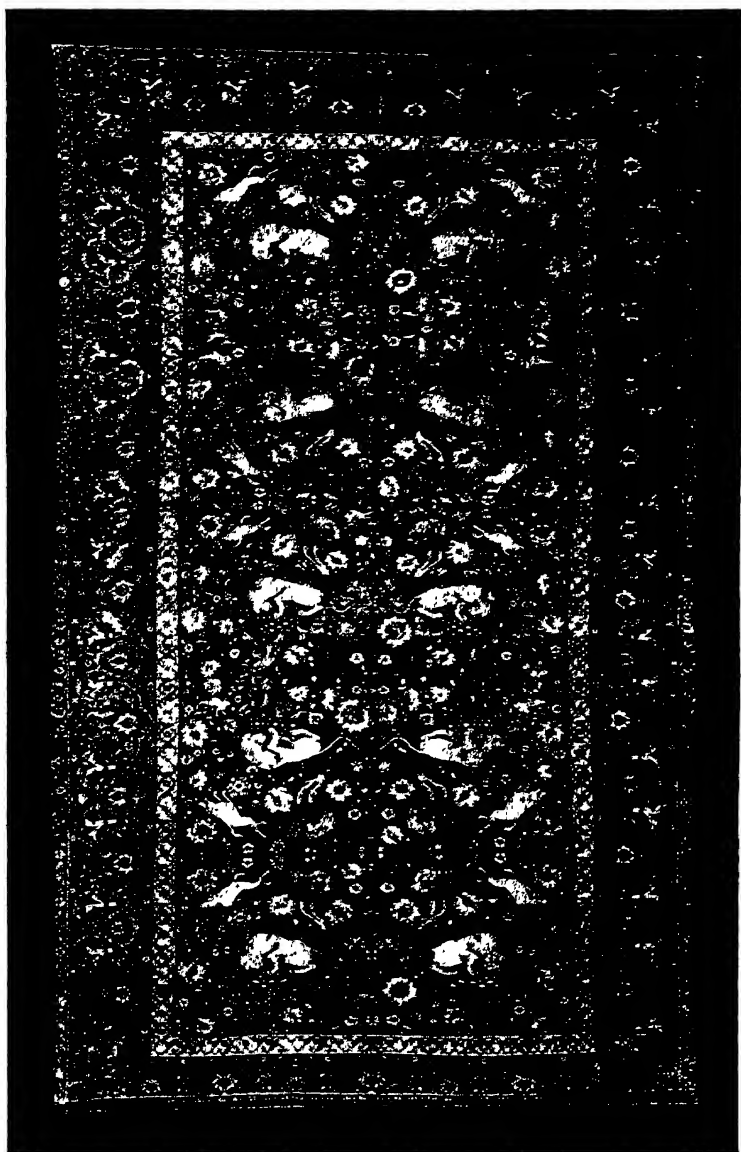
The examples submitted with the exception of a few new ordinary rugs, are all excellent rugs and worthy of representing their particular weave.

PLATE I



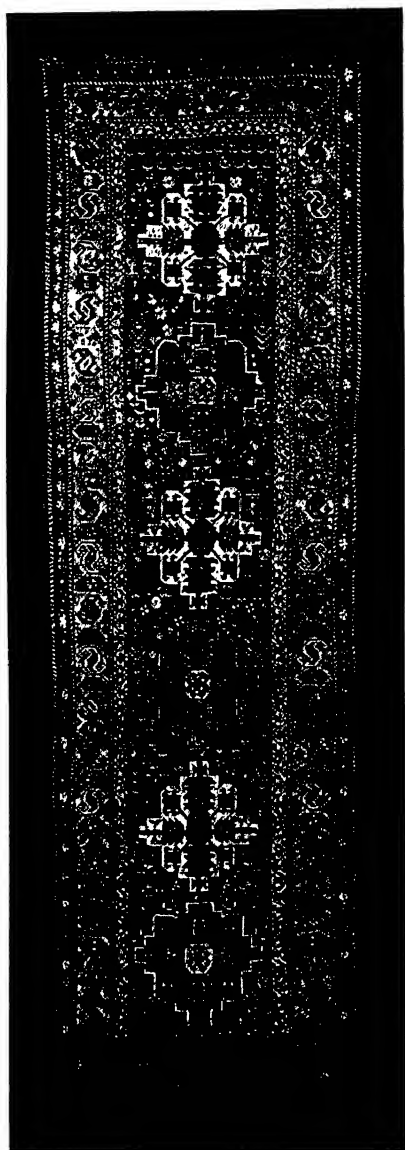
*Courtesy of Metropolitan Museum of Art*

ANIMAL CARPET — XVI CENTURY  
(North Persian)



*Courtesy of Metropolitan Museum of Art*

ANIMAL RUG FROM THE ARDEBIL MOSQUE  
XVI CENTURY  
(*North Persian*)



*By courtesy of Mr. and Mrs. A. G. Sestz, Syracuse, N. Y.*

ANTIQUE BAHKTIARI RUNNER

*(Persian Family)*

SIZE ABOUT 12 X 3.6 FEET

Rich dark blue field with six mosaics in rose, blue, ivory and tinges of green extending down the center of the field—and these surrounded by hundreds of small mosaics such as animals, pears (palm leaves), octagons, eight pointed stars, and Gula Hinnai design. Shirazes and Bahktiaris are noted for their lovely silky wool, but this Bahktiari has the maximum in wool quality and is like pan velvet.



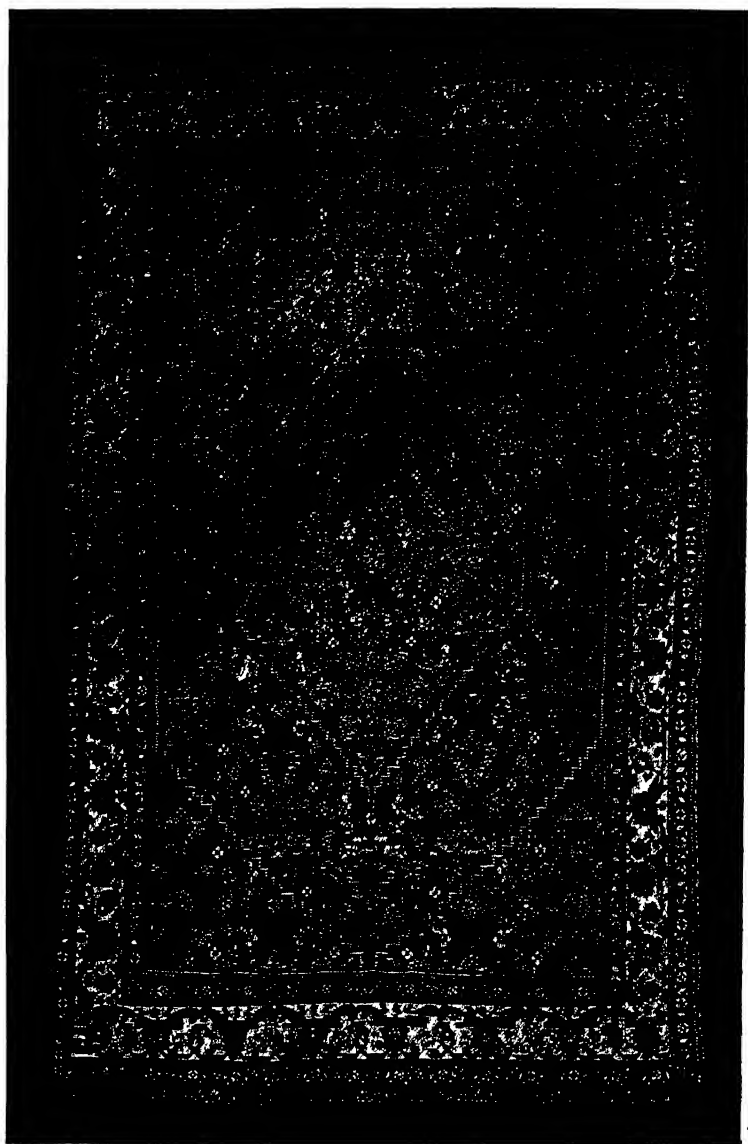
*Courtesy Oriental Rug Dept., Dey Brothers & Co., Syracuse, N. Y.*

ANTIQUE BAHKTIARI

*(Persian Family)*

SIZE 18 X 36 INCHES

Antique Bahktiari pillow made into a mat. It is an ideal piano bench cover. Field is dark blue with design in rose, red, tan, green and ivory. The wool in these mats is especially soft and silky and the same is true of larger rugs in this weave.



*By courtesy of Mr. A. L. Kronquest, Syracuse, N. Y.*

ANTIQUE BIJAR RUG

*(Persian Family)*

SIZE 7 X 4.8 FEET

Choice old Bijar in hearth design. The hearth rugs are supposed to have also been used as prayer rugs. . . Field and corners are blue covered with the Herati design in rose and tinges of ivory, cream and green. . . Main border is rose with a conventionalized turtle design in blue. . . A Bijar of the front rank.



PLATE 6



By courtesy of Dr. and Mrs. R. A. Wilcox, Phoenix, N. Y.

ANTIQUE BIJAR CARPET

(*Persian Family*)

SIZE ABOUT 11 X 18 FEET

Celebrated Narcissus design in rose and minor quantities of blue, green and ivory on a rich blue field. Main border is deep rose with unusual design. A gem of a Bijar in a giant size.



By courtesy of Mrs. Ella Hoyt, Syracuse, N. Y.

ANTIQUÉ BIJAR CARPET  
(*Persian Family*)  
SIZE 14 x 8.6 FEET

A beautiful effect both as to size and color combination has been obtained in this room by using the Bijar 8.6 x 14 feet, and a Tekke Bokhara (so-called Royal Bokhara) 6 x 9 feet together. In the immediate foreground is the Bijar with a dark blue background—covered with the Mina Khani design in rose, green, ivory and blue. Main border is most unusual in that the design is realistic flowers showing French influence. Unfortunately pictures do not show quality.

PLATE 8

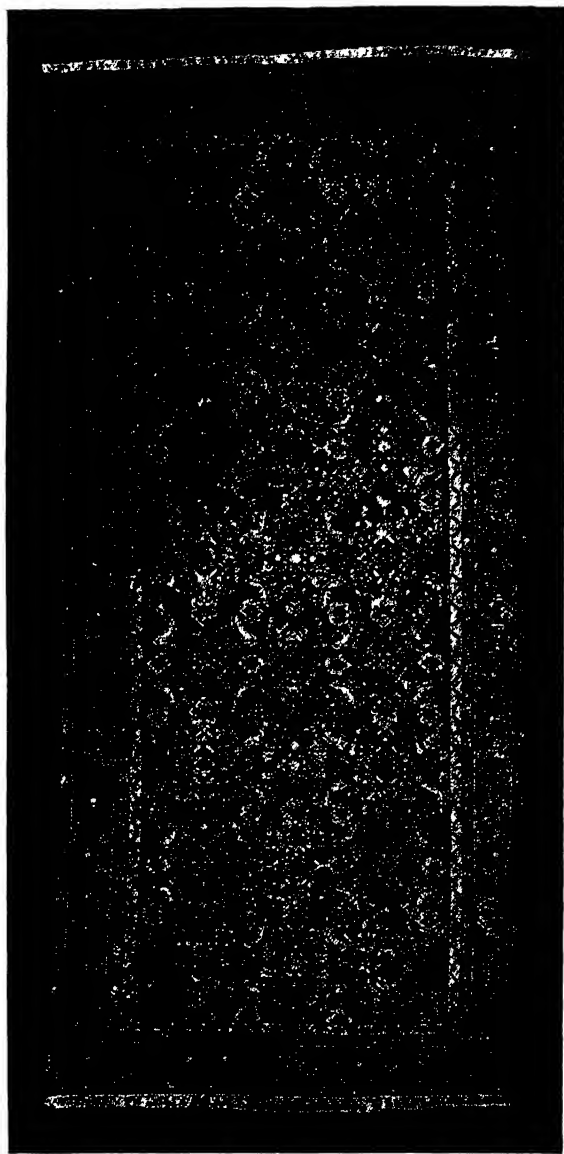


By courtesy of Mr. and Mrs. C. F. Gilman, Syracuse, N. Y.

ANTIQUE BIJAR CARPET  
(*Persian Family*)

APPROXIMATELY 8.6 x 19 FEET

One of the finest carpets that have come out of Persia since the war. Blue field covered with Herati (so-called Feraghan pattern) in rose. Main border is rose with turtle design in blue. Especially silky wool for a Bijar.



*By courtesy of Mr. and Mrs. Carl Sundstrom, Syracuse, N. Y.*

ANTIQUE FERAGHAN RUG

*(Persian Family)*

SIZE APPROXIMATELY 10 X 5 FEET

A choice old Feraghan with typical Feraghan design. Rich blue field with Herati design in rose and turtle design in the main border.

Feraghans are exceedingly rare today and recognized the world over as one of the most desirable of antique Persian rugs.



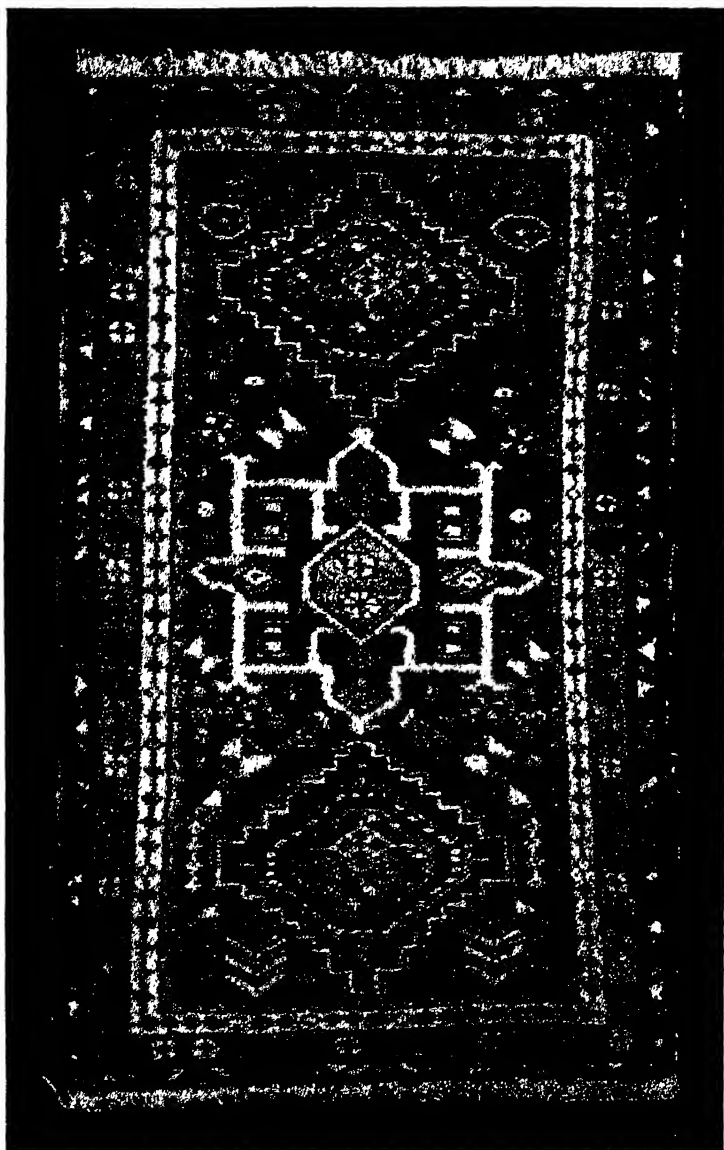
*Courtesy Oriental Rug Dept., Dey Brothers & Co., Syracuse, N. Y.*

GOREVAN CARPET

*(From Persia)*

SIZE 6 x 9 FEET

The colors and patterns of this new Gorevan follow the lines of its predecessor—the Herez. The field is red with the medallion in dark blue as is the main border. The corners are tan. The best type of inexpensive rugs in carpet size.

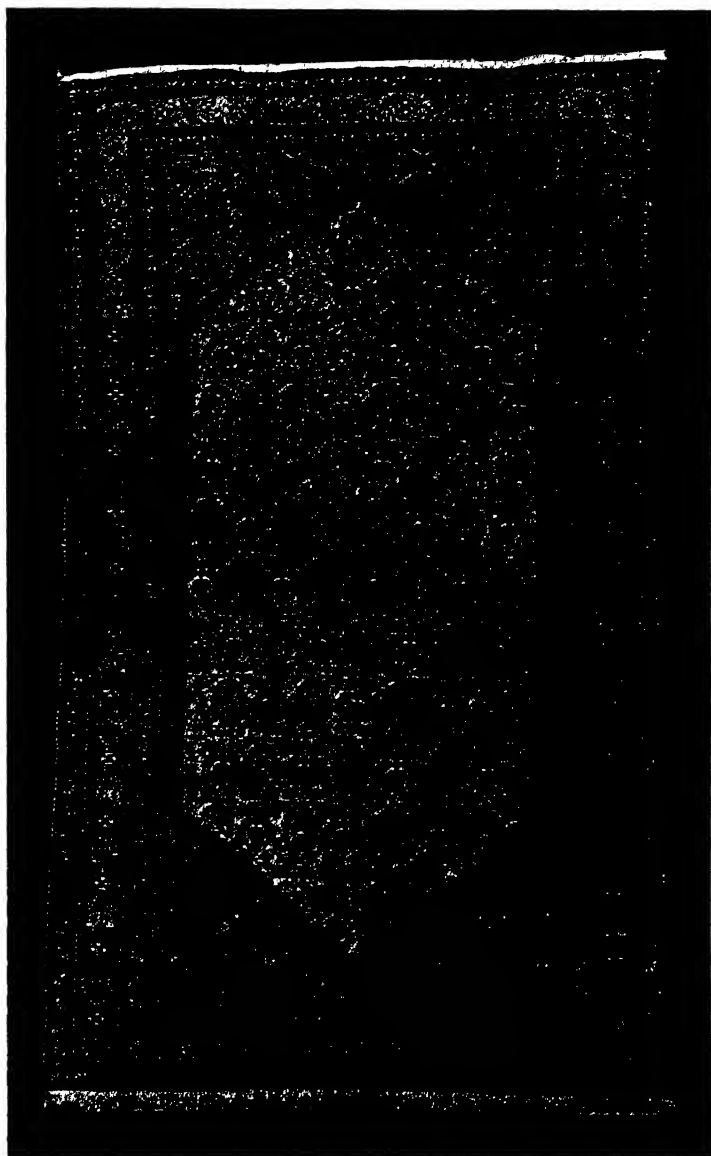


GOREVAN RUG

(*Persian Family*)

SIZE 2.8 x 4.8 FEET

This size rug is generally known in the trade as Karajas. The same is true of Gorevan runners 9 x 2½ feet. This trade name should not be confused with choice old Karaja rugs. This one is rather coarse, but in natural colors without chemical treatment and is a very durable and inexpensive rug.



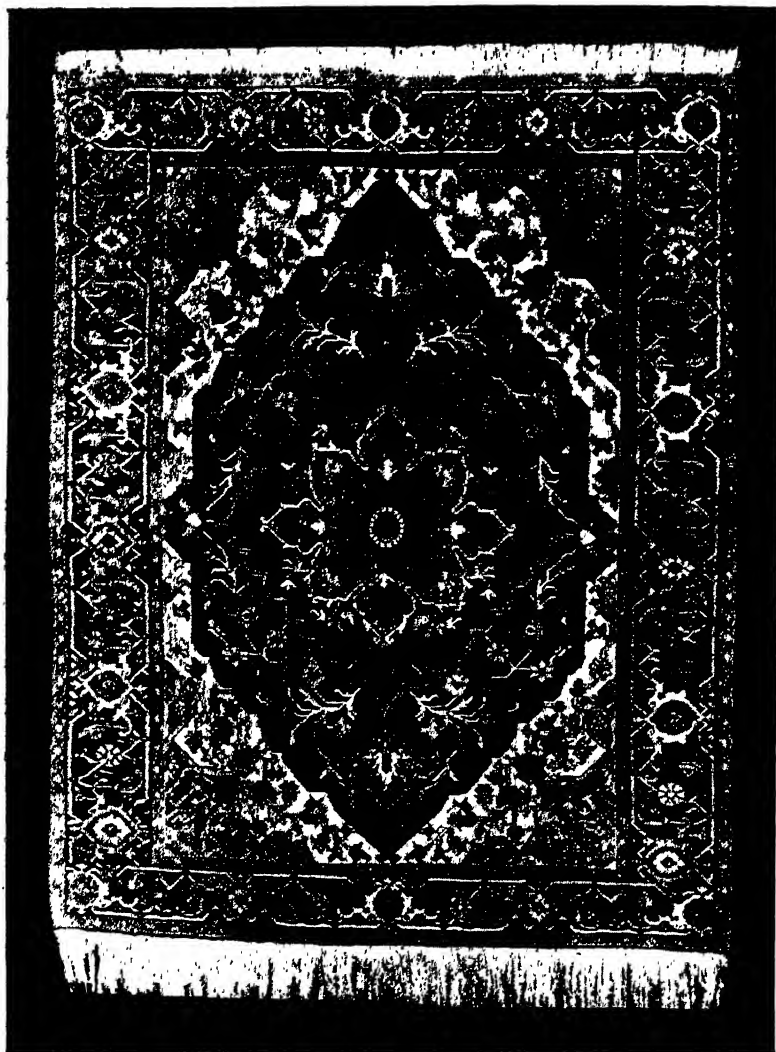
*Property of the Author*

SEMI-ANTIQUÉ HAMADAN RUG

*(Persian Family)*

SIZE 6.7 X 4.2 FEET

Cream field covered with pear design in rose and blue. Corners are rose with the Herati design. A good average rug, but much better even though less expensive than most modern Sarouks. Beginners are inclined to incorrectly call every rug with the pear design a Sarabend.



*By courtesy of Mr. John R. Clancy, Syracuse, N. Y.*

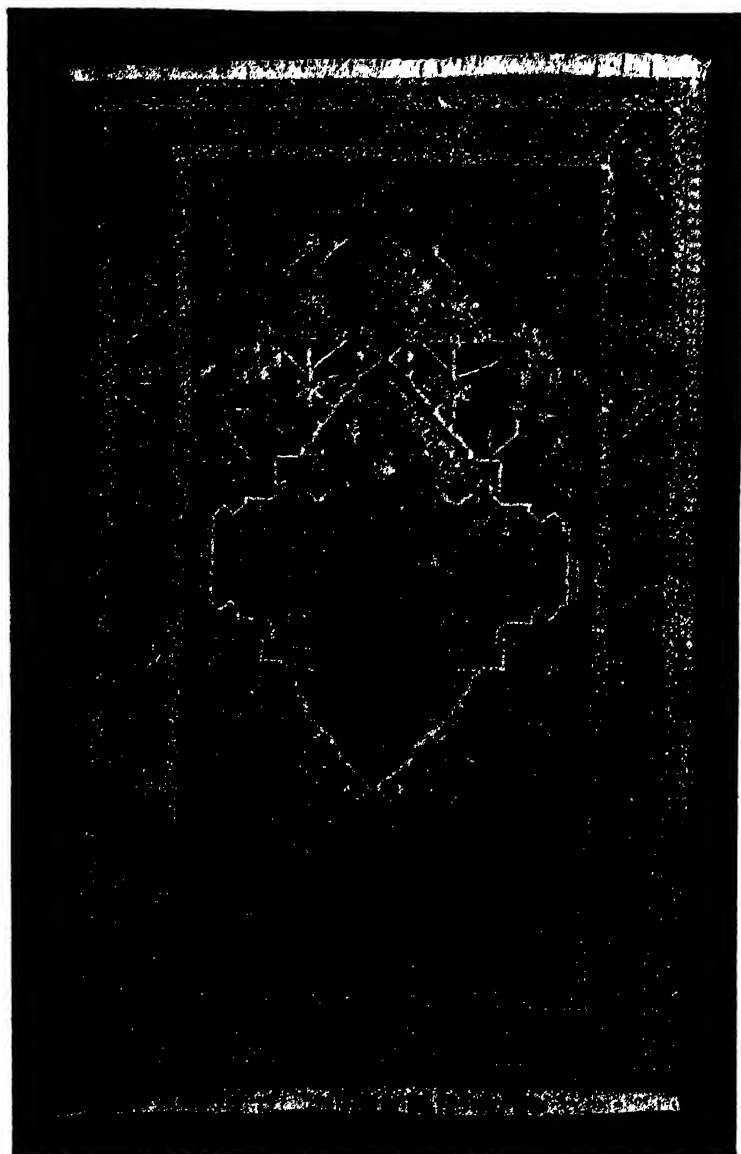
ANTIQUE HEREZ RUG

*(Persian Family)*

SIZE 6.2 X 4.7 FEET

A very choice and typical old Herez rug in softest shades of rose, blue, cream and ivory. Main border uses turtle design.





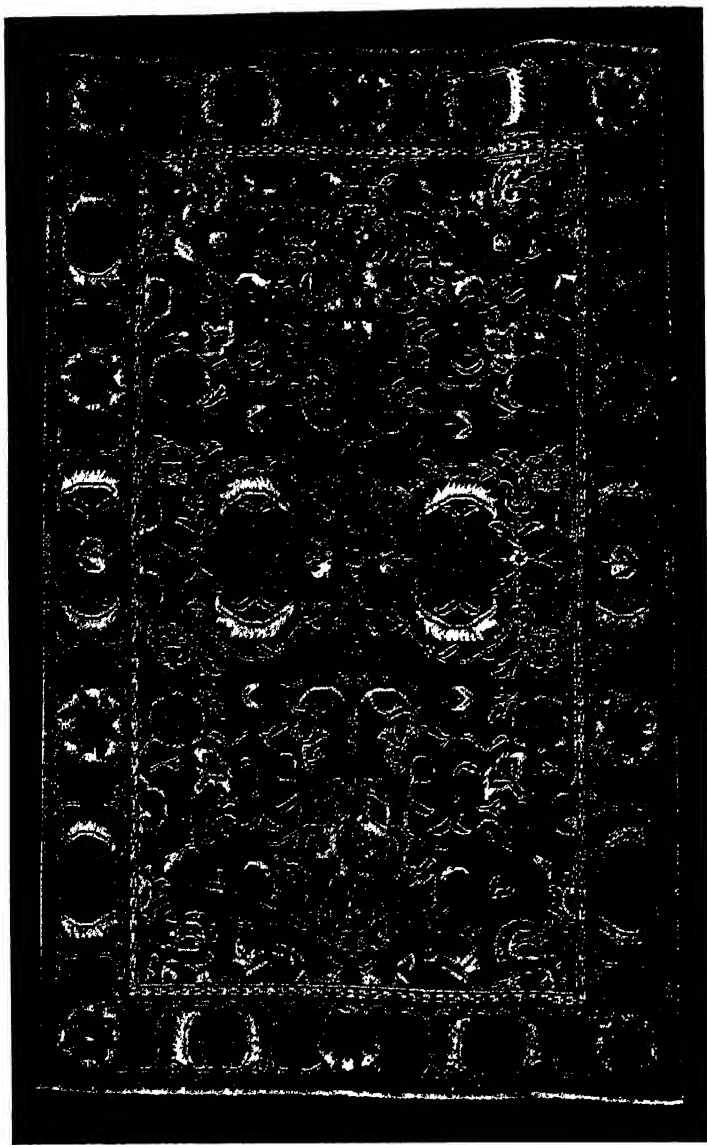
*By courtesy of Mr. and Mrs. A. L. Kronquist, Syracuse, N. Y.*

ANTIQUÉ HERÉZ RUG

*(Persian Rug)*

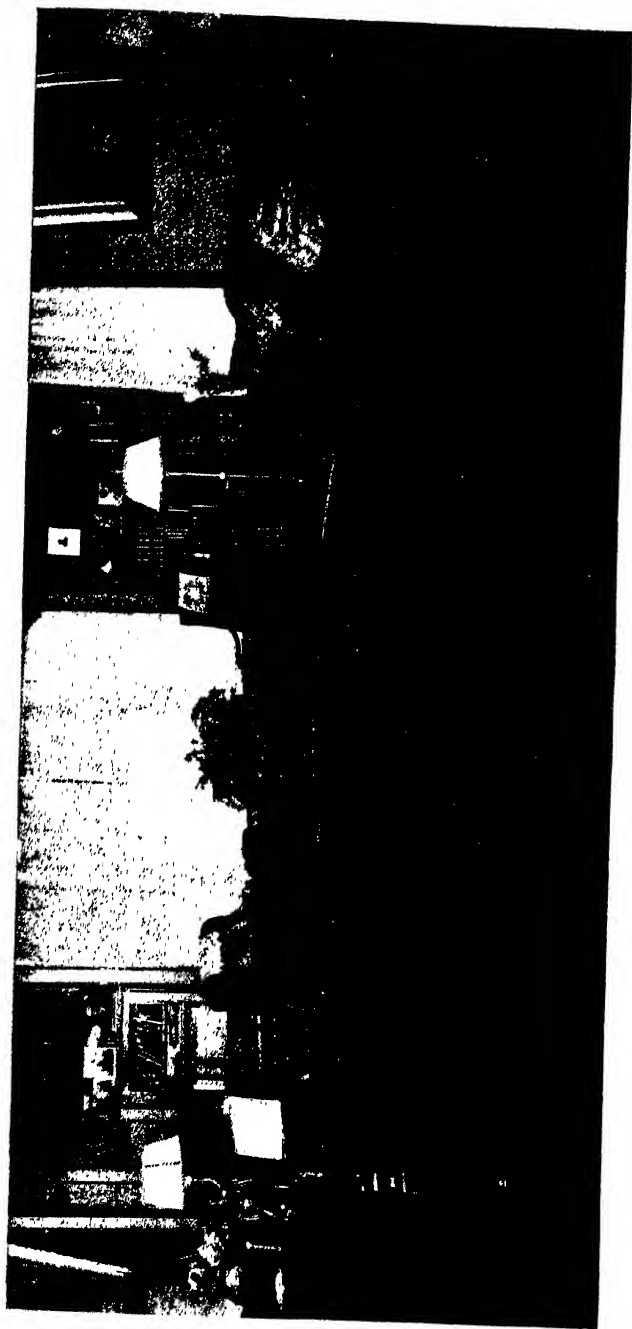
SIZE 8 X 5.1 FEET

Lovely old Herez rug in typical design. Field is soft rich blue with corners and central mosaic in rose. Main border is rose with serrated leaf and rosette design in blue, ivory and tinges of other colors. Narrow outer border has reciprocal trefoil design.



*Courtesy of Metropolitan Museum of Art*

PERSIAN — XVII CENTURY  
(So-called *Ispahan* type)



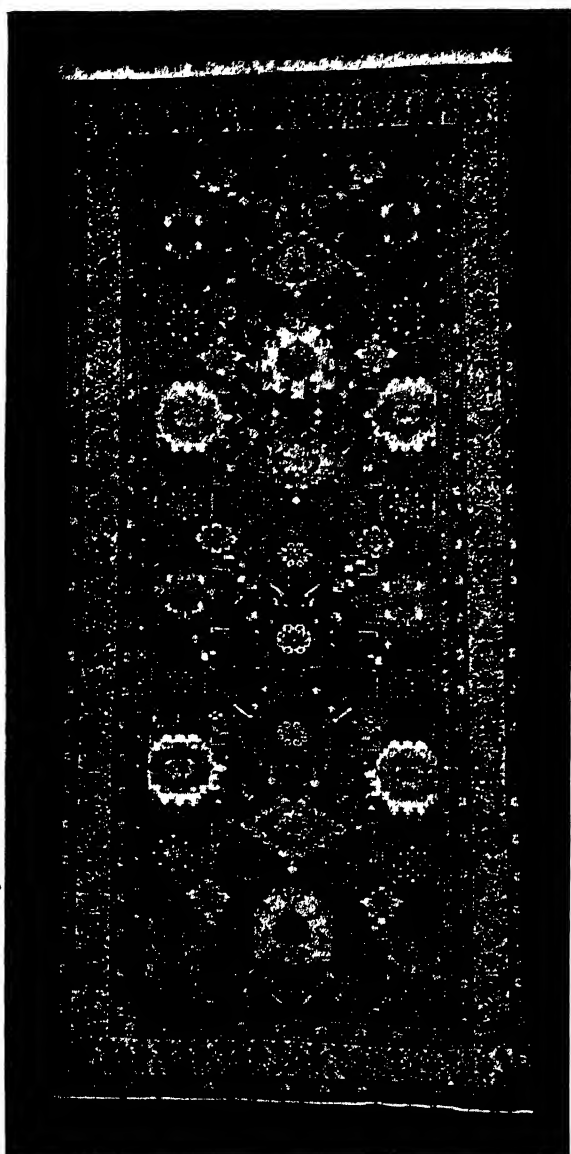
*By courtesy of Mr. and Mrs. Donald Day, Syracuse, N. Y.*

ISPAHAN CARPET

(*Persian Family*)

SIZE 12 X 20 FEET

Palace carpet—all over medallion in scroll and flower design. Field is soft blue with design in softest rose and cream. Main border is old ivory with turtle design in blues and rose. Very fine and closely woven. Very similar in design to Ardebil Mosque carpet in London.



*By courtesy of Dean and Mrs. Charles L. Raper, Syracuse, N. Y.*

ANTIQUÉ JOSHAGAN KALI

*(From Persia)*

SIZE 5 FEET X 10 FEET, 6 INCHES

Lovely medium blue field with old Shah Abbas design in varying shades of rose and canary. Main border is ivory aged to cream covered with design in rose and blue. The exquisite and luxurious wool quality of this rug is a charm of itself.



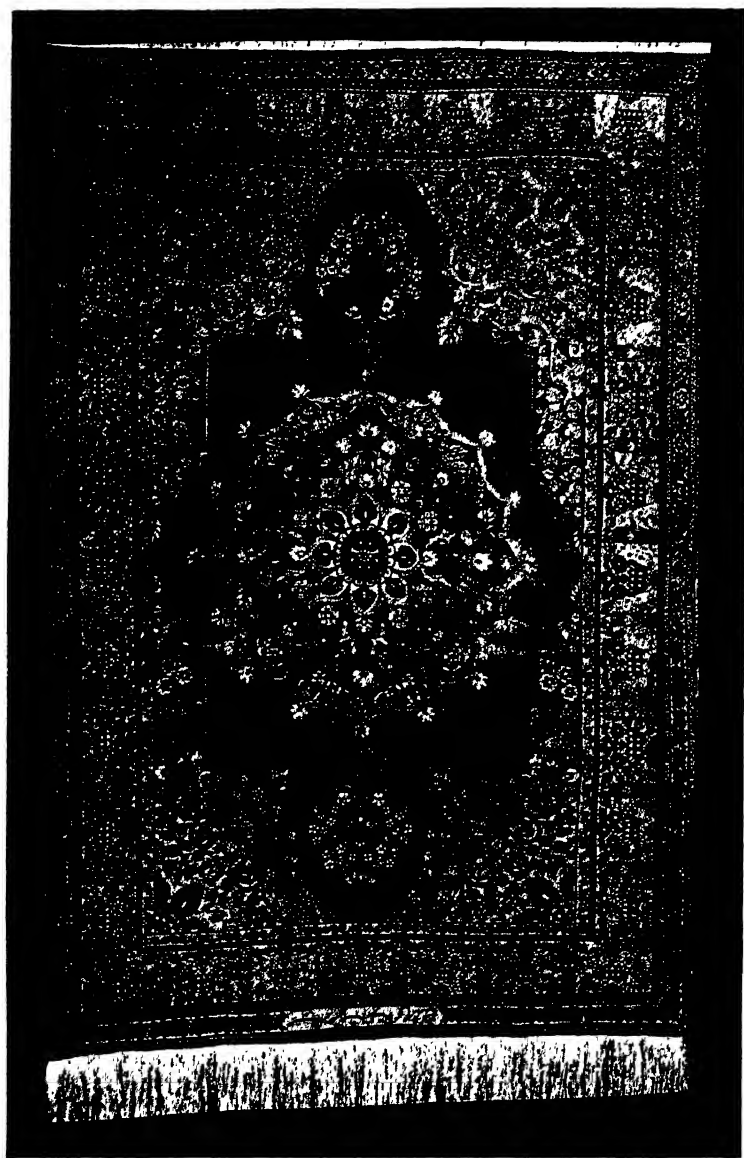
*Courtesy Oriental Rug Dept., Dry Brothers & Co., Syracuse, N. Y.*

# KASHAN RUG

*(From Persia)*

SIZE 4 FEET, 1 INCH X 7 FEET, 3 INCHES

One of the most excellent rugs being woven today and one of the few, as good as the best antique—particularly deep rose red ground in main border with design. Very fine weave with medium nap. Most consistent and perfectly balanced in color. An interesting thing in the narrow borders is the reciprocal trefoil more typical of Caucasian rugs than Persian rugs.



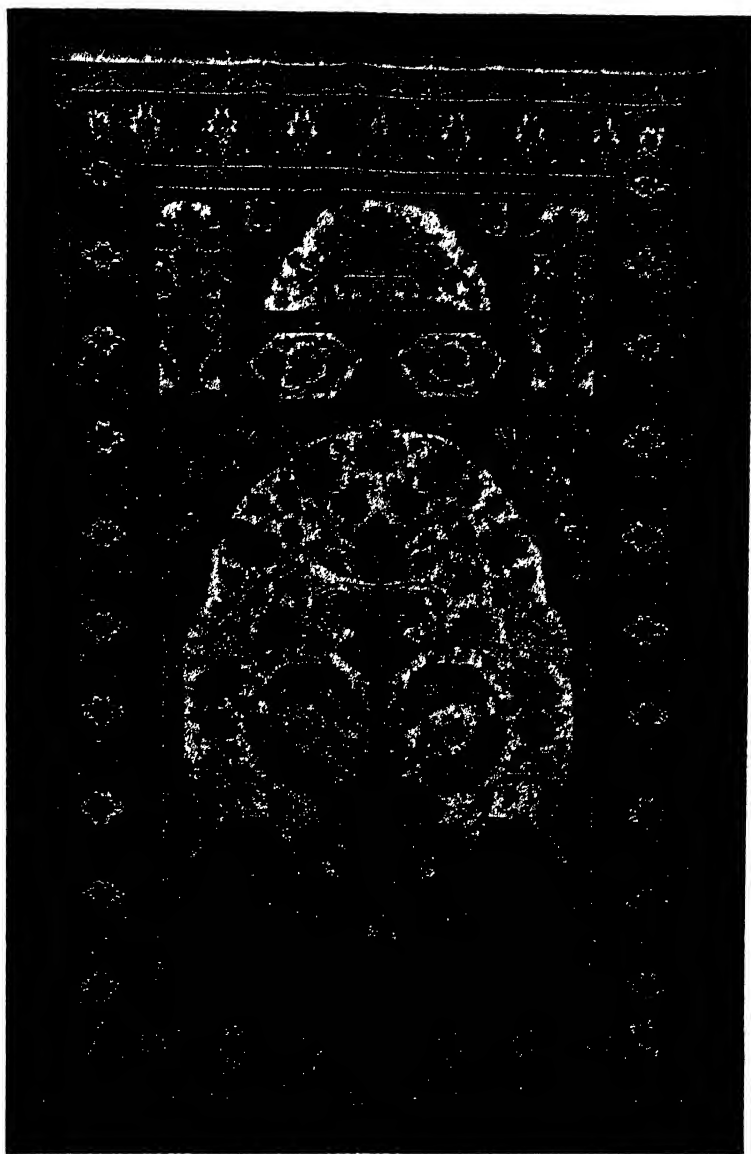
*By Courtesy of Mr. and Mrs. Ironte Perry, Fayazeville, N. Y.*

ANTIQUK KASHAN RUG

*(Persian Family)*

SIZE 6 X 4 FEET 4 INCHES

Field is softest apricot with many shadings in the plain color—which is a thing of beauty in this rug. Unusual border with pots of flowers. Weave is unusually fine. Some authorities might call this a fine Yezd, but the weave is nearer Kashan. The owners of this rug also own its mate.



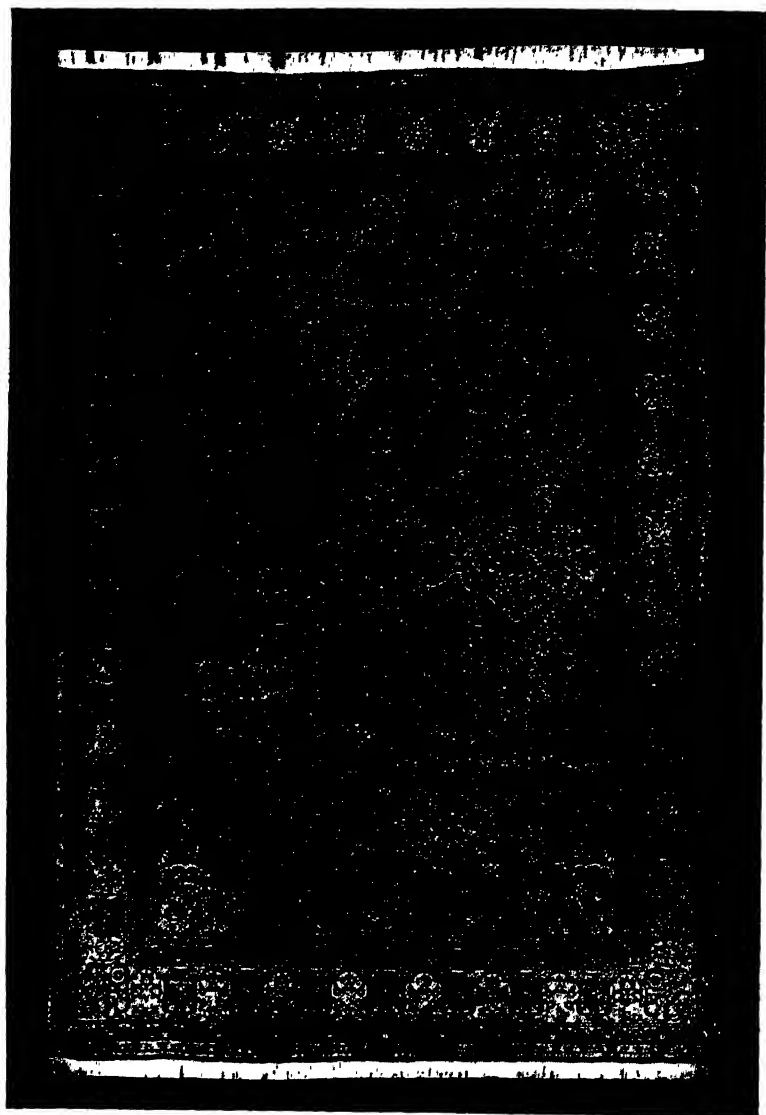
*By courtesy of Mr. Frederick J. Schmidt, Chicago, Ill.*

ANTIQUÉ KIRMAN PRAYER RUG

*(Persian Family)*

SIZE 4 FEET, 4 INCHES X 6 FEET, 5 INCHES

This piece is unmistakably a Kirman, borders, flowers, birds, and all, yet, has a design or motif or story different, I believe, from anything else. It must be a mosque rug to hang in the mosque, rather than a real prayer rug. Furthermore, there is apt to be considerable Parsee influence, rather than Mohammedan.



*By courtesy of Mr. and Mrs. Floyd R. Todd, Syracuse, N. Y.*

KIRMAN CARPET

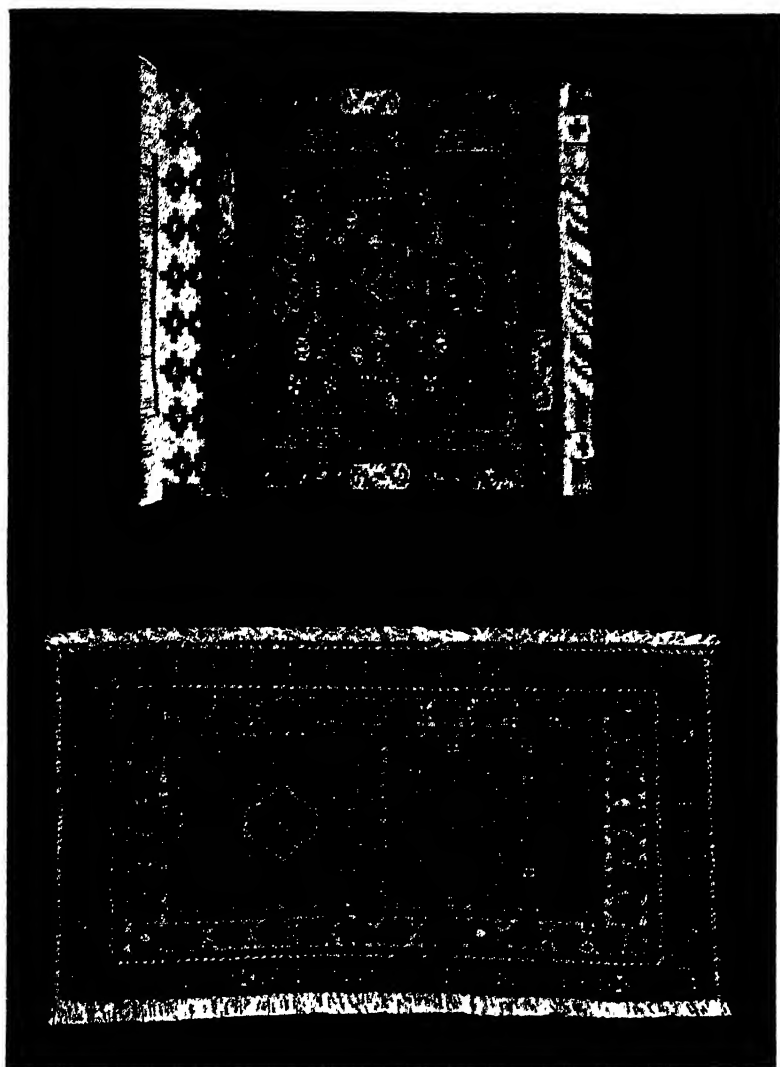
*(From Persia)*

SIZE 9 FEET, 3 INCHES X 12 FEET, 10 INCHES

In the so-called Kirmanshah design. The field is cream with central mosaic and corners in softest rose and blues.

One of the finest examples of a modern rug adhering to the older design.





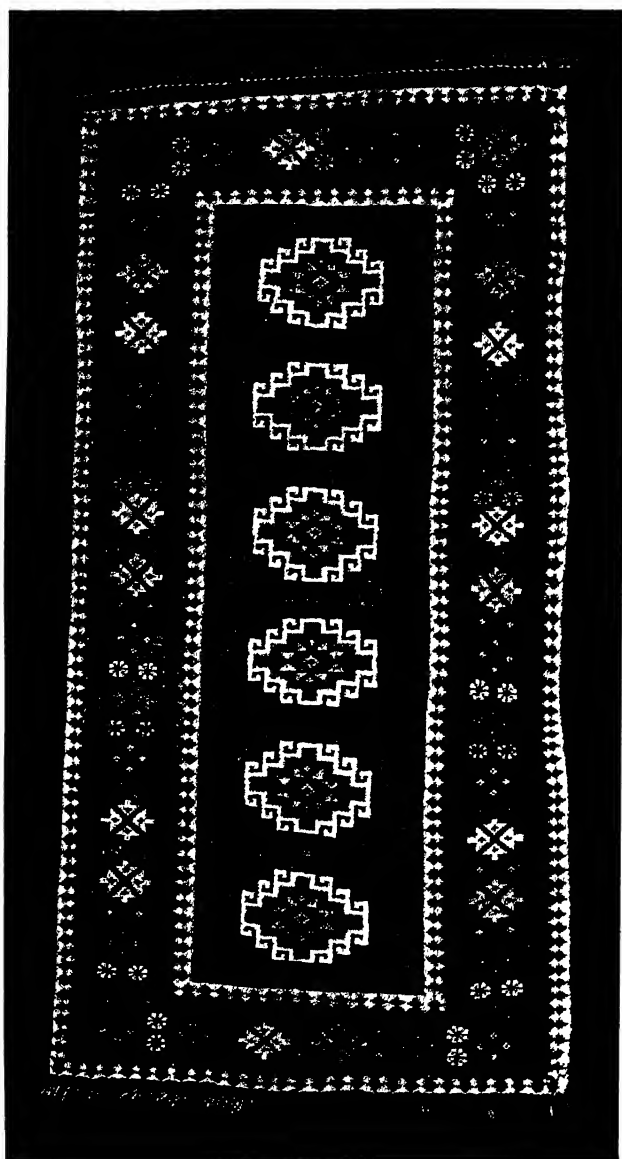
*By courtesy of Harold M. Day, Syracuse, N. Y.*

ANTIQUE KURDISTAN SADDLEBAGS

*(From Persia)*

SIZES 30 X 30 INCHES AND 30 X 46 INCHES

Two excellent examples of Kurdistan mats from large saddlebags. The upper mat looks like a Feraghan while the lower one shows Shiraz and Bahktiari influence.



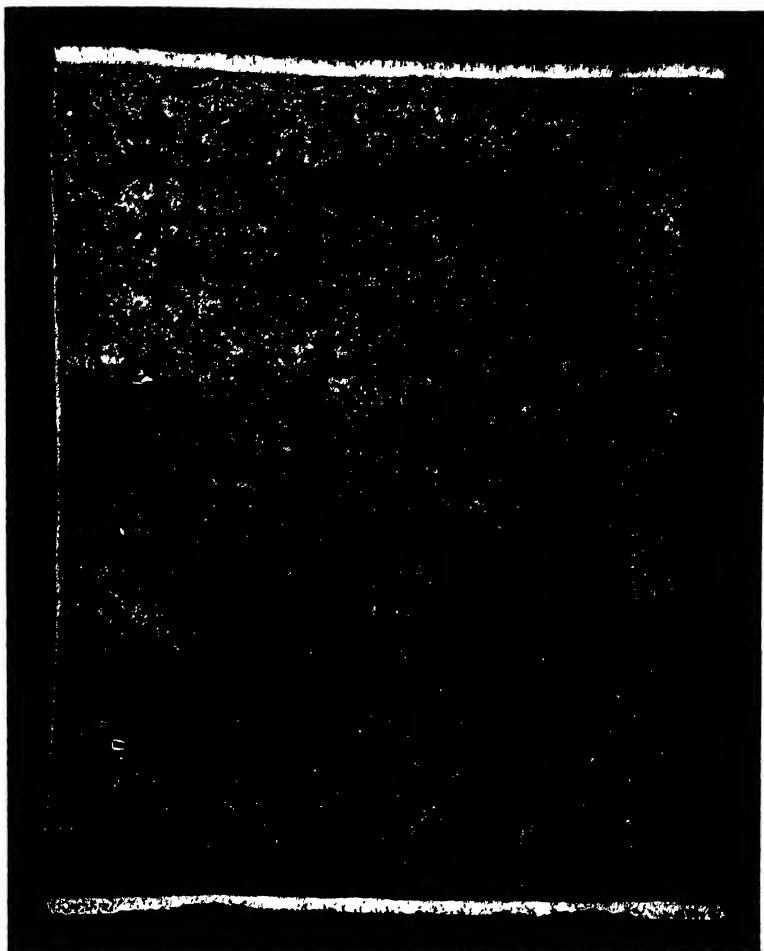
*Property of the Author*

SEMI-ANTIQUÉ KURDISTAN RUG

*(Persian Family)*

SIZE 6.1 X 4.2 FEET

Field is red with the background of the row of octagons down the center in green. The background of the main border is also green. This rug shows Caucasian influence in its design. A thick, heavy rug with excellent wool quality. The design in Kurdistans varies greatly. A hundred different designs might be shown in this weave.



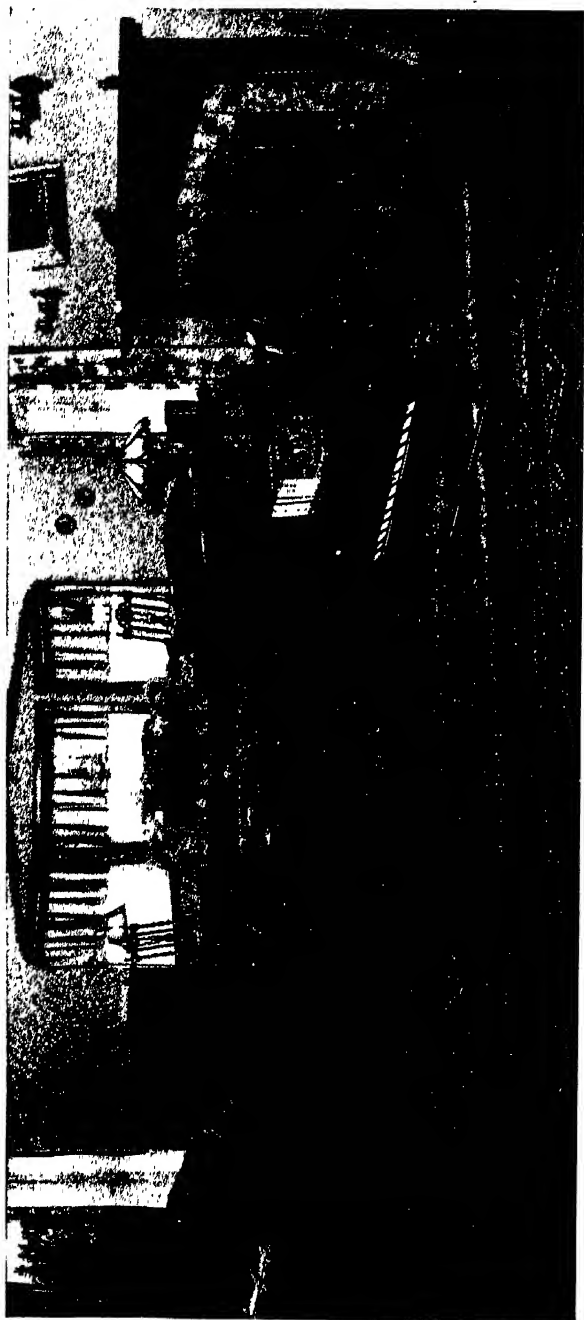
LILLIHAN RUG

(*From Persia*)

SIZE 6 FEET, 4 INCHES X 5 FEET

A modern rug of medium quality that appeared under this name some fifteen years ago. All the typical modern rugs made especially for the American market such as Sarouks and Kirmans are very similar in design.

Field is dark rose with main border in dark blue. Typical of practically all Lillihans, this example has been chemically treated and painted. The somewhat blurred effect in photographing is caused by the high artificial gloss.



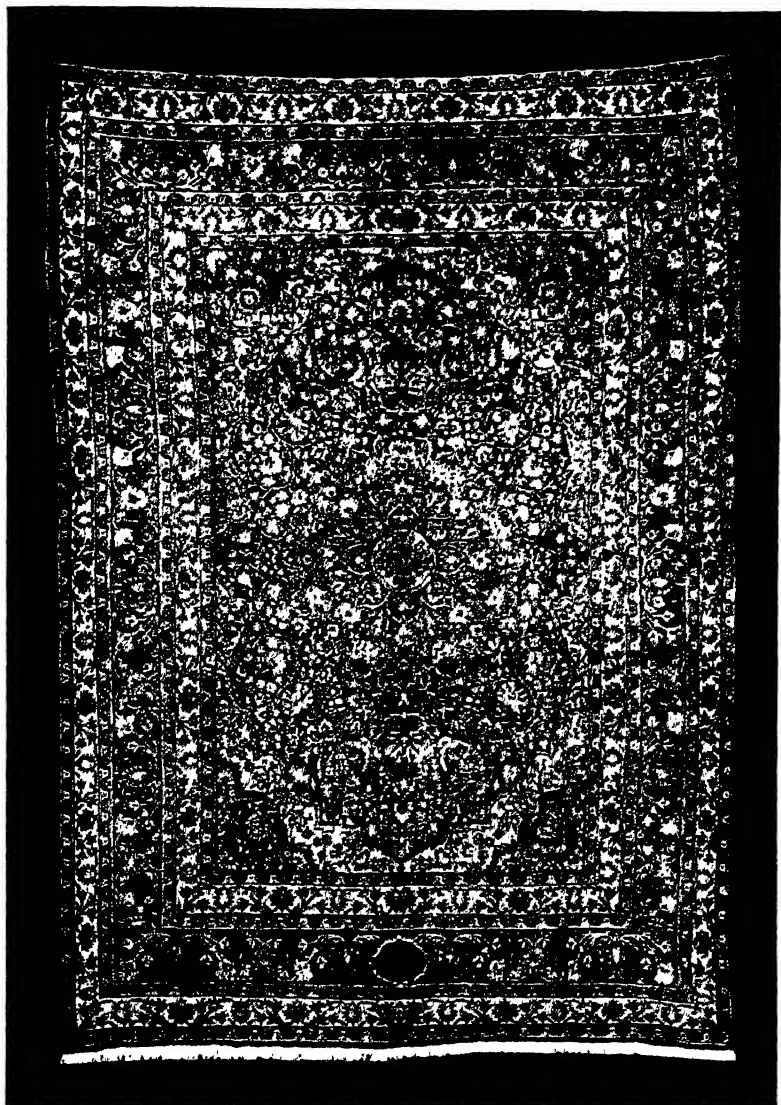
By courtesy of Dr. and Mrs. L. R. Moller, Syracuse, N. Y.

# ANTIQUE MESHEH CARPET

(From Persia)

SIZE 10 x 13 FEET

An ideal arrangement of Oriental rugs for this room with the large Meshed in the center, a scatter rug at the far end and a runner. The Meshed has the floral and central mosaic effect with the turtle design in the main border. The small rug at the far end 6 x 4 1/2 feet is an old Herez. The runner 12 x 10 in the immediate foreground is an Antique Persian.



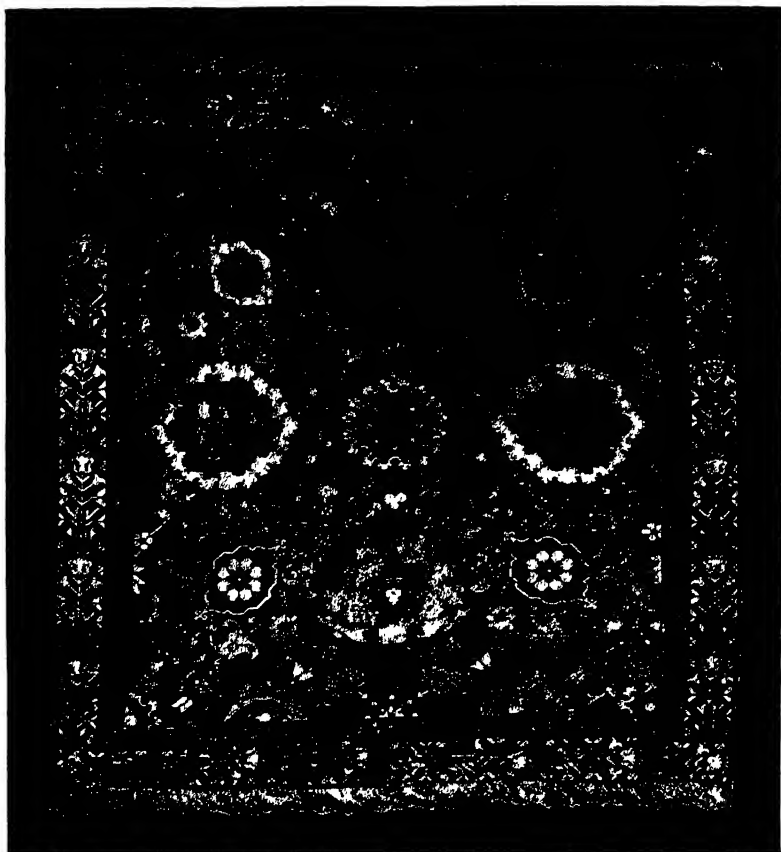
*Courtesy Oriental Rug Dept., Day Bros. & Co., Syracuse, N. Y.*

MESHED CARPET

*(Persian Family)*

SIZE 11.3 x 8.3 FEET

An excellent modern Meshed following an old design. This example is more finely woven than most modern Sarouks and is more beautiful and interesting.



*Courtesy of Metropolitan Museum of Art*

PERSIAN — XVII CENTURY RUG

(*"Shah Abbas" Design*)

SIZE 4 FEET, 9 INCHES X 4 FEET, 9 INCHES

Field is crimson ground; palmettes, yellow, bright blue and black; details in two shades of red, green and blue; border, indigo; pattern, white. The bright coloration in which scarlet is conspicuous is more Turkish than Persian in character.



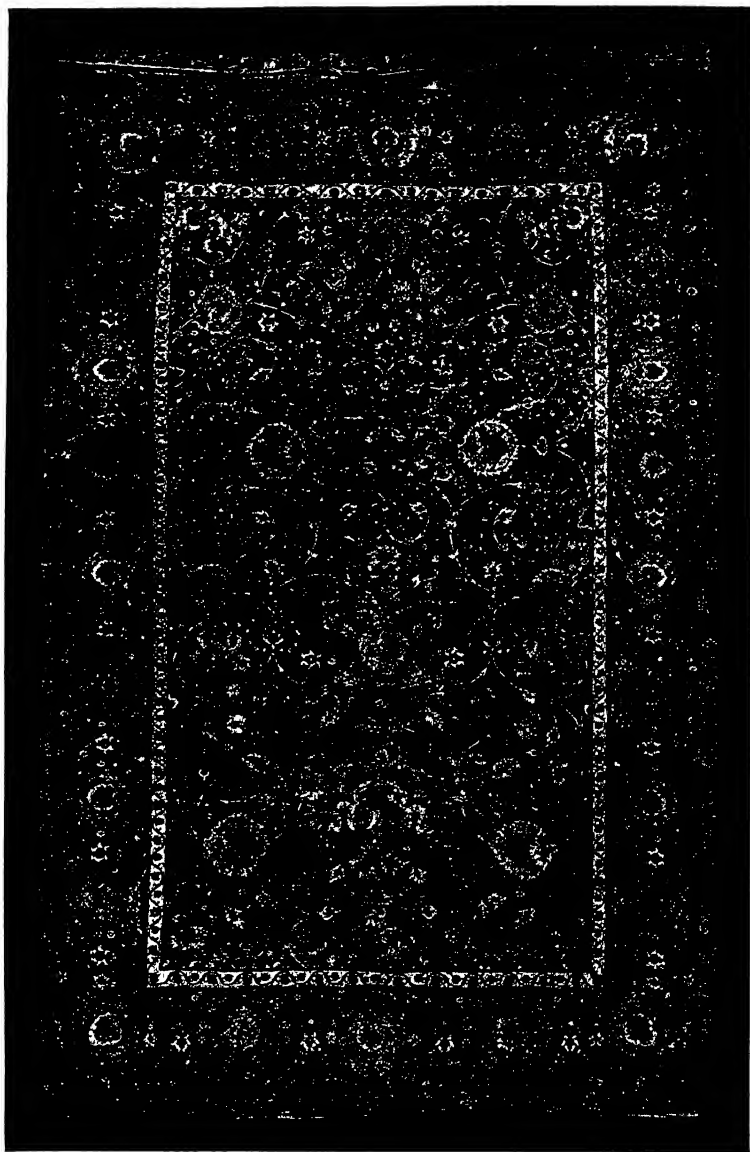
*Courtesy of Metropolitan Museum of Art*

PERSIAN — XVII CENTURY

*(So-called Polonaise Type)*

SIZE ABOUT 7 X 5 FEET

A rug similar to this belonging to Judge Elbert H. Gary sold April, 1928, at auction in New York City at \$35,000.00.



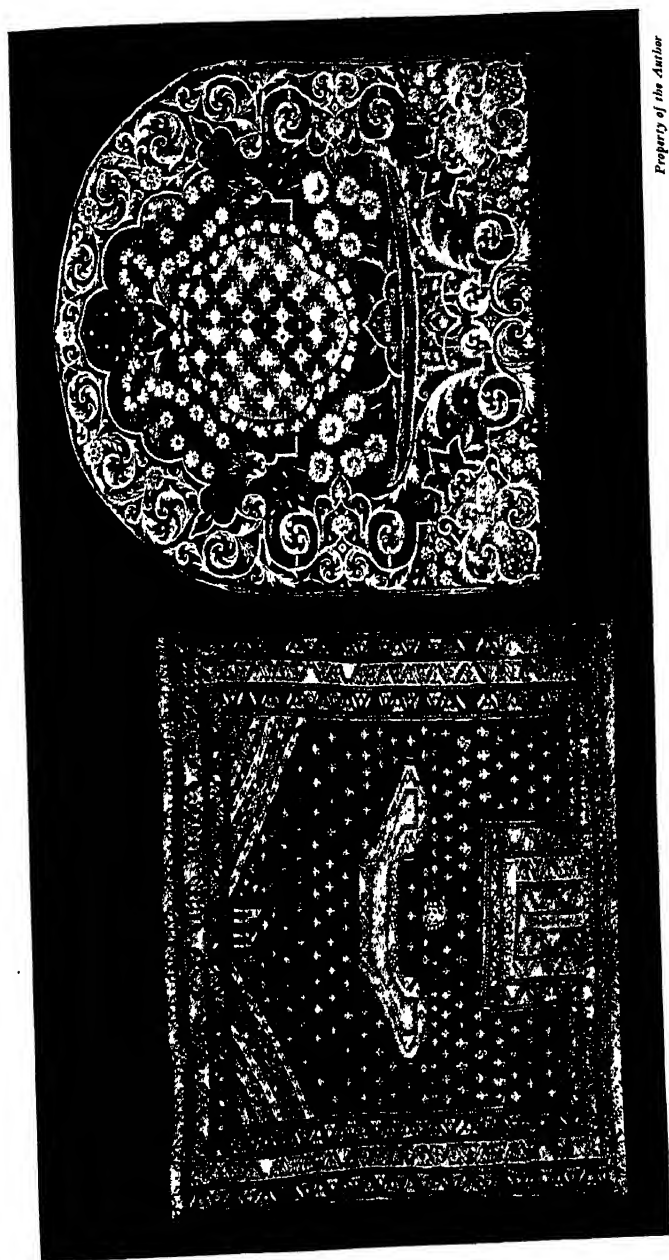
*Courtesy of Metropolitan Museum of Art*

XVII CENTURY PERSIAN RUG

SIZE 9 FEET, 6 INCHES X 6 FEET, 4 INCHES

Field, claret red ground: pattern, white, yellow, orange, green and light and dark blue: border, emerald green. This carpet with its delicate field design of palmettes, spiral stems is an early example of a type associated with Herat in Eastern Persia.





*Property of the Author*

# ANTIQUE PERSIAN SADDLE COVERS

*(Persian Family)*

SIZES OF EACH ABOUT 3 X 3 FEET

The one on the left is Bahktiari (from the Bahktiari mountains) with principal colors of deep rich blue. The opening in the center has been woven in perfectly. The one on the right is a Kirman in rich shades of red. One has to but see these to realize that at one time they were the pride of rich Persians.

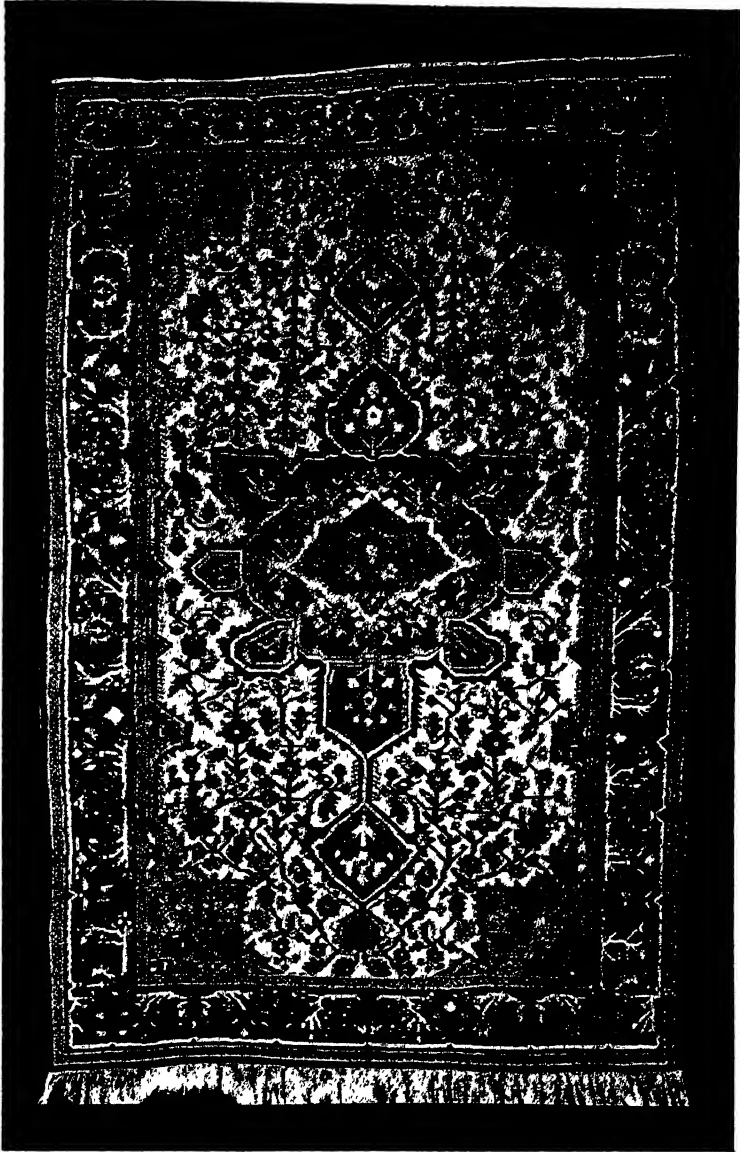


MODERN SAROUK RUG

(*Persian Family*)

SIZE 4 X 7 FEET

Typical floral pattern characteristic of most modern rugs made for and imported to America. Principal colors—mulberry field with designs in dark blue and tans. Like most modern Sarouks it has been treated and painted to give it the silky sheen and dark colors.



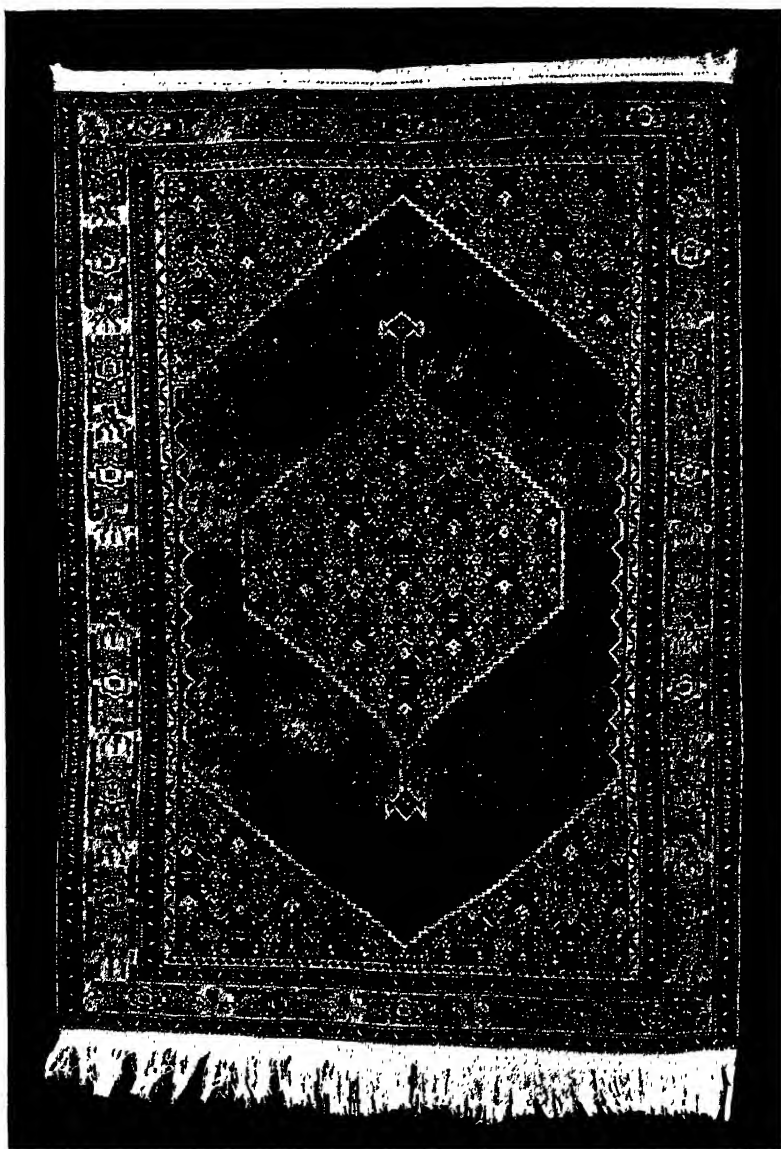
*Property of the Author*

SEMI-ANTIQUE SAROUK RUG

*(Persian Family)*

SIZE 6.7 X 4.6 FEET

Typical in design of the choice old Sarouks. Field of ivory aged to cream with central mosaic and main border in blue. Design of main border is conventionalized turtle design. This rug is so much more interesting, more beautiful, more durable and is the real thing as compared to the modern chemically washed and painted Sarouk. Costs very little more.



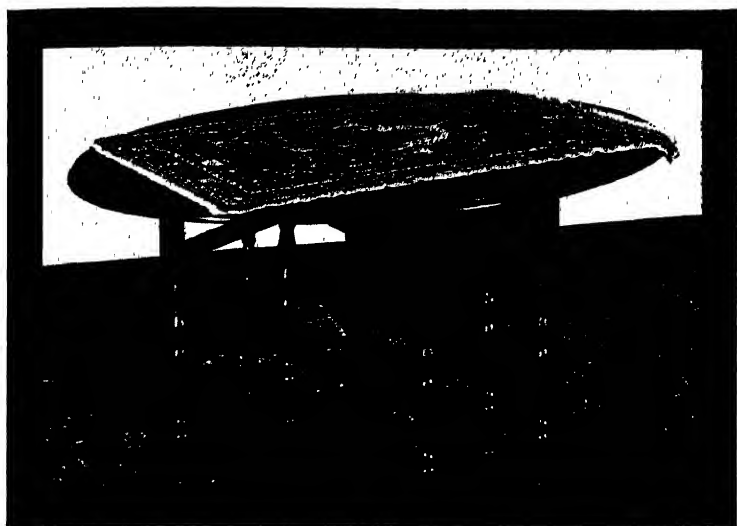
*By courtesy of Dr. E. L. Hallett, Canton, N. Y.*

# ANTIQUE SENA RUG

*(Persian Family)*

SIZE 4.10 X 3.7 FEET

This is typical of the design of so-called Sena Diamond mat—exceedingly rare many years ago—and still more so today. Central mosaic and corners are blue covered by small Herati design in rose. Field is plain rose. Main border has turtle design. A thin type rug but very finely woven.



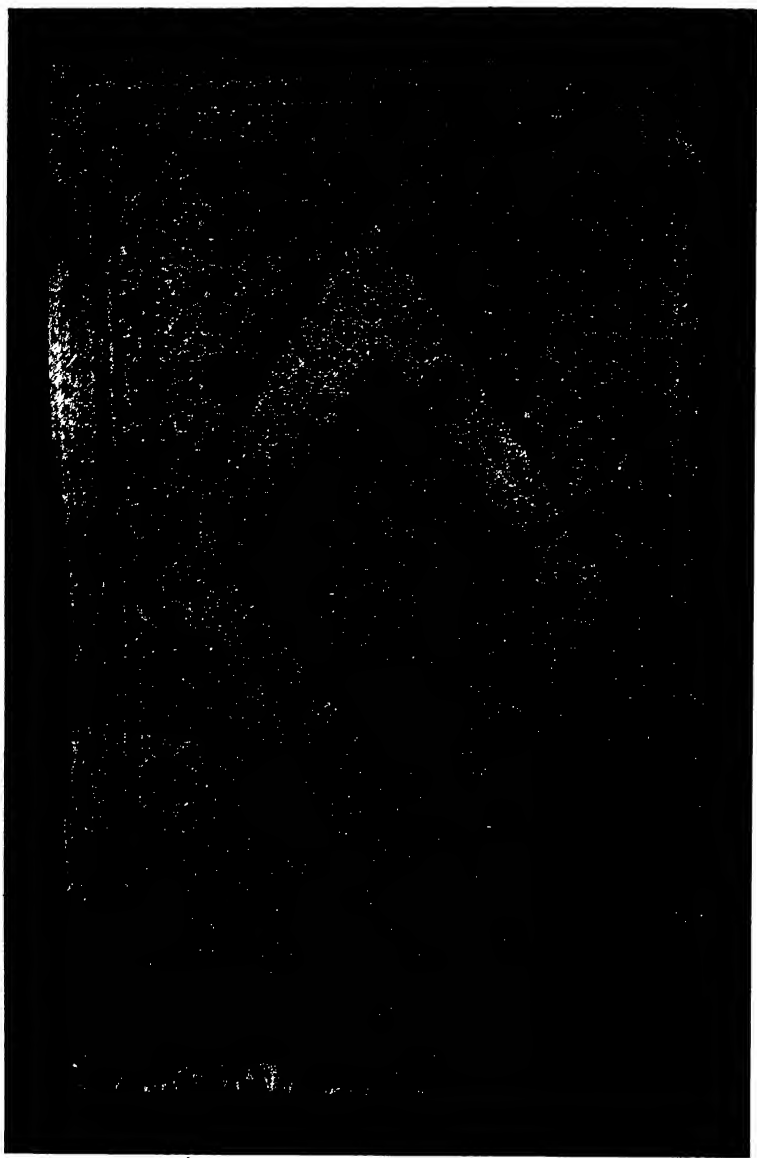
*Courtesy Oriental Rug Dept., Dry Brothers & Co., Syracuse, N. Y.*

SENA MAT

*(Persian Family)*

SIZE 2 X 3 FEET, 4 INCHES

Oriental rugs play an important part in decorating and the small sizes are very appropriate on tables.



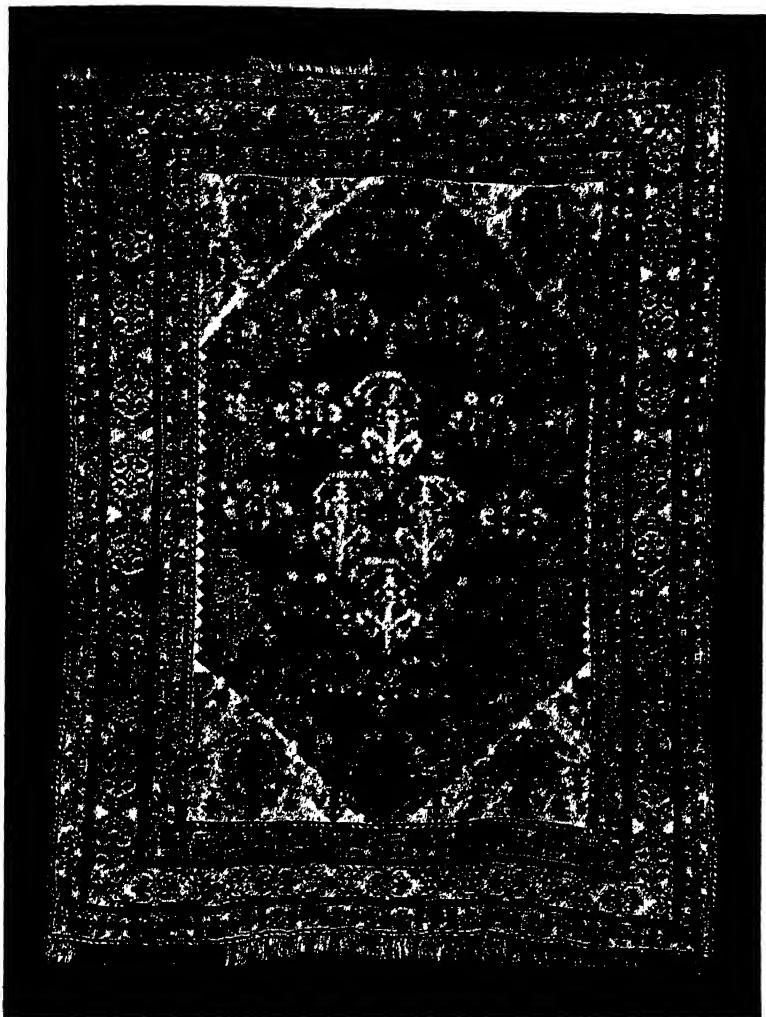
*Property of the Author*

ANTIQUE SENA KELIM

*(From Persia)*

SIZE 6.4 X 4.2 FEET

Colors have apricot cast. The inner diamond-shaped mosaic in apricot and the outer one in ivory are covered with an all-over floral design—while the field of blue is covered with the Herati design—so often used in Sennas.



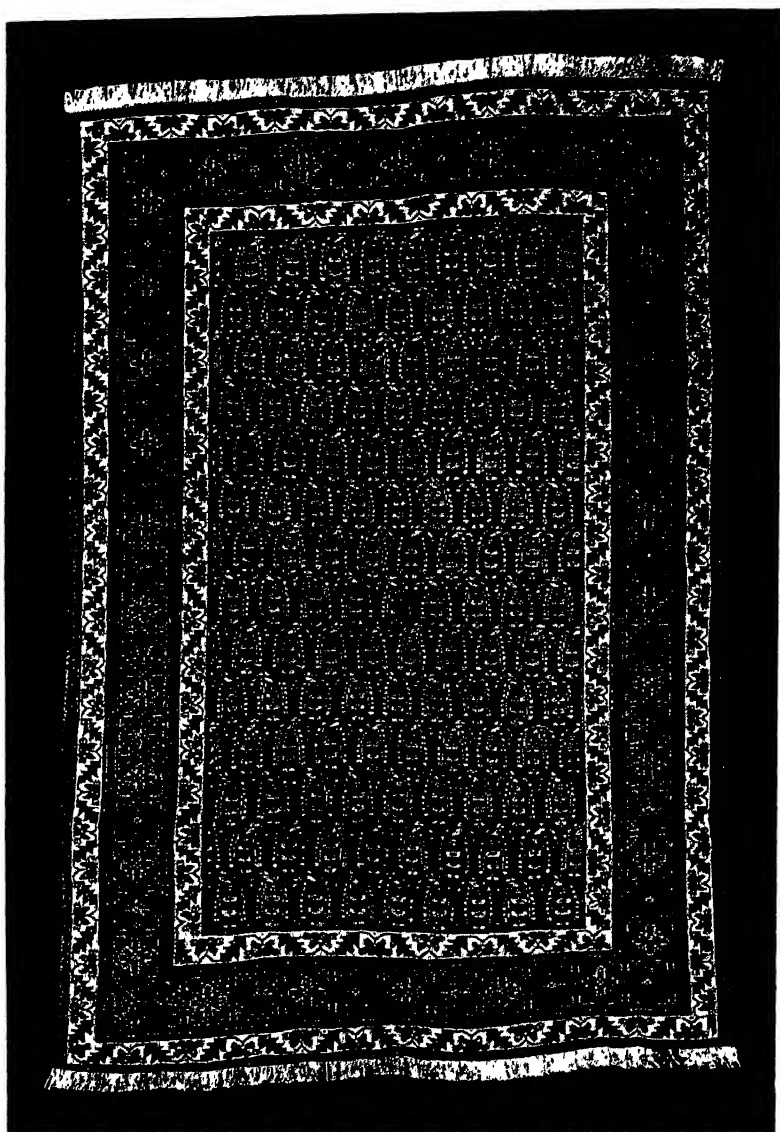
*By courtesy of Mrs. J. C. Whitford, Syracuse, N. Y.*

ANTIQUÉ SHIRAZ RUG

*(From South Persia)*

SIZE 3 FEET, 10 INCHES X 4 FEET, 8 INCHES

Shirazes are noted for the best shining wool. This excellent very old rug has a field of mellow rose with a conventionalized pear design in blue and soft canary. Main border is canary as with most Shirazes—domestic birds appear as part of the design.



*Courtesy Oriental Rug Dept., Dey Brothers & Co., Syracuse, N. Y.*

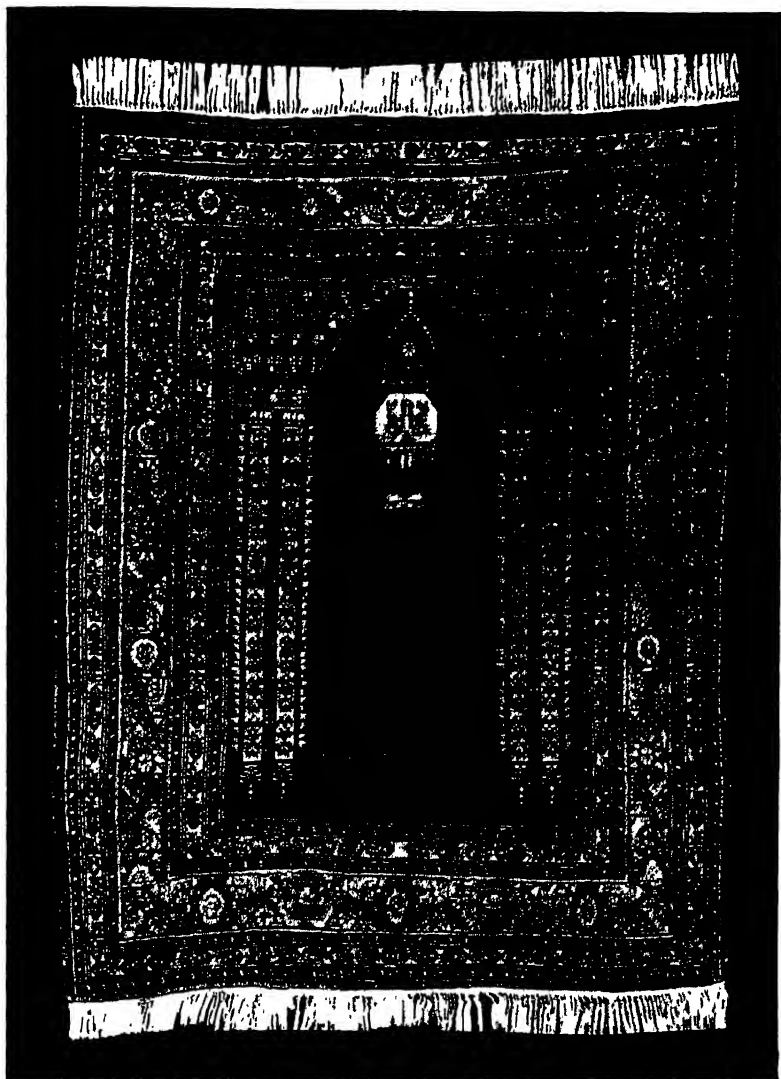
SHIRAZ RUG

*(From Persia)*

SIZE 5.5 X 4 FEET

The rug here represented is a new rug employing the so-called pear or palm leaf design. While it cannot be compared with the finest old Shirazes either as to weave, or wool quality, it is an excellent new example adhering as do all Shirazes to the old patterns. It should be much preferred to most new Persian rugs with their nondescript design. The field is a dark blue with pears in a combination of rose, wine, gold and ivory. The background of the border is blue.



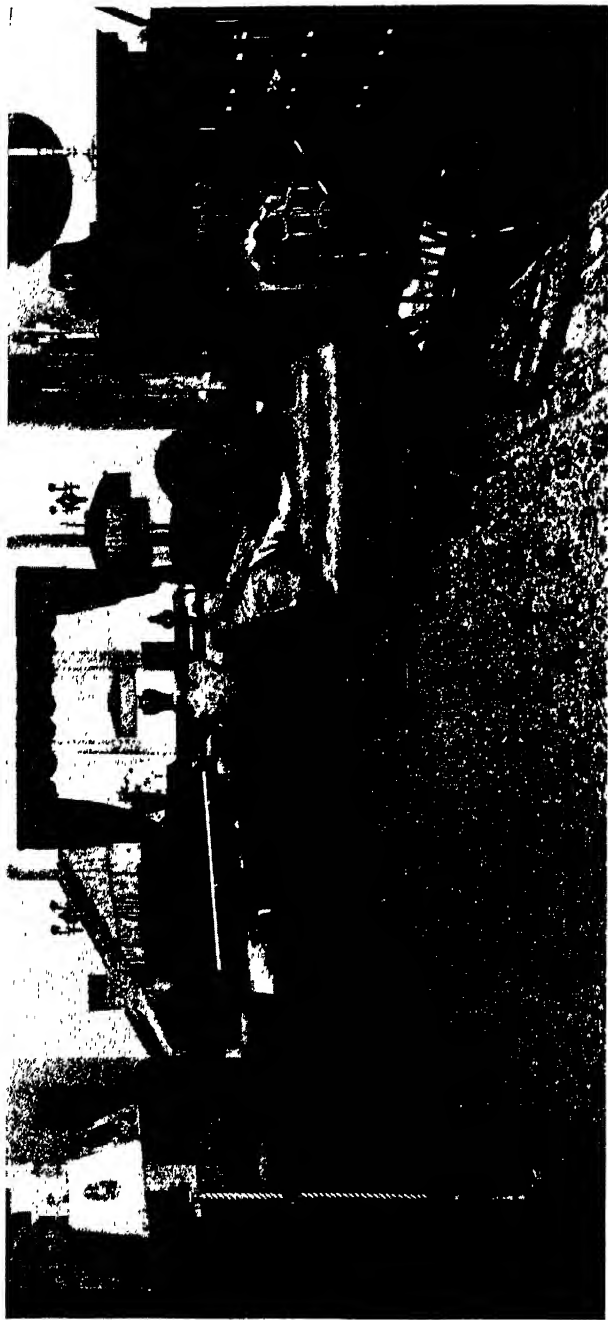


*Property of the Author*

ANTIQUE TABRIZ PRAYER RUG  
(*Persian Family*)

SIZE APPROXIMATELY 6 x 4 FEET

Copper colored field. Hanging lamp is realistic. As finely woven as a fine Kashan.



By courtesy of Mr. and Mrs. Maurice A. Pohl, Syracuse, N. Y.

ANTIQUÉ TABRIZ CARPET  
(*Persian Family*)

SIZE APPROXIMATELY 9 x 19 FEET

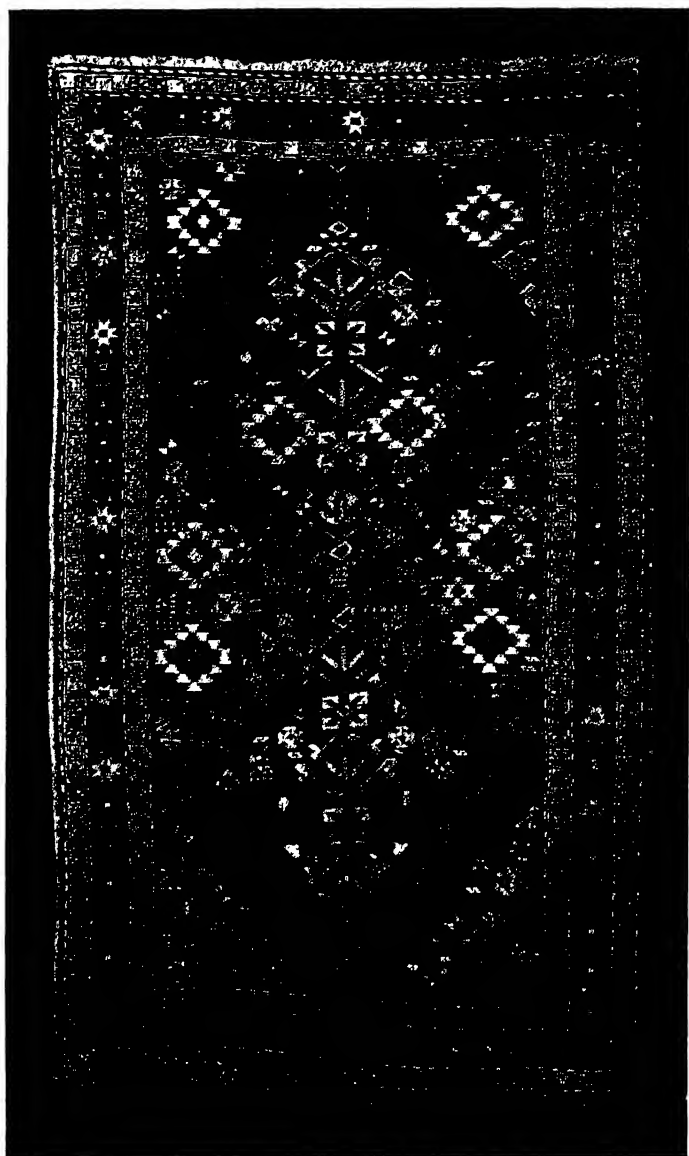
The field is old ivory with the Mina Khani design in soft turquoise blue, rose, red and tinges of green. Main border is ruby rose with rosette design. Secondary borders are blue. Finely woven and one of the best Tabriz carpets.



*By courtesy of Mr. Frederick J. Schmidt, Chicago, Ill.*

ANTIQUE CARABOUGH PRAYER RUG  
(Caucasian Family)

Prayer niche at top of rug in ivory, with old Caucasian designs carried around three central mosaics on a rich blue field. Many small mosaics are used such as combs, pears, S's, crabs, latchhooks and rosettes. The Caucasian design in the main border is one of the most interesting and is on an ivory background. The color combination is soft and harmonious and not bold. Texture is very fine.



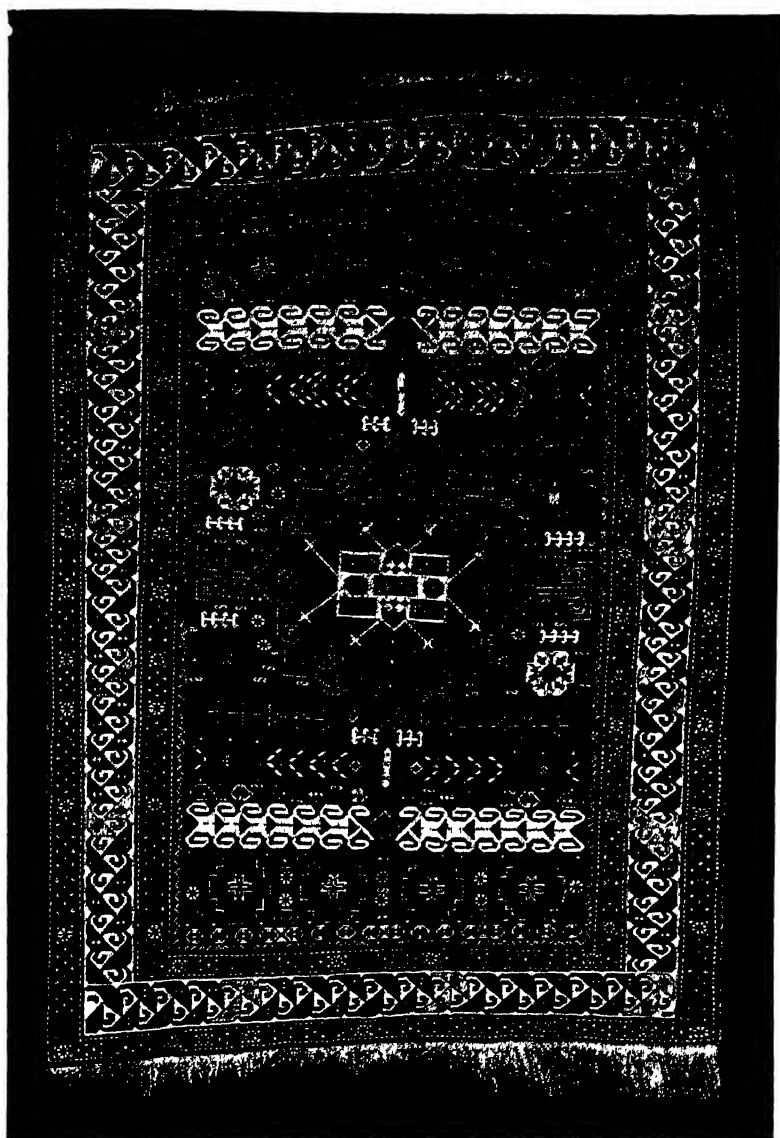
*By courtesy of Mr. M. M. Markam, Fayetteville, N. Y.*

ANTIQUE GUENGE RUG

*(Caucasian Family)*

SIZE 4 X 6.8 FEET

Upon a brown field, well worn down, rests this connecting zig-zag diamond-shaped design in gay, but soft red—a wonderful contrast with the background. The well balanced designs throughout the field are of ivory, blues and reds. The animals and birds worked into the field are often found in Guenge rugs. The borders are of blue and softest pink. The piece is very heavy as Guenges should be.



*Property of the Author*

# ANTIQUÉ KABISTAN RUG

*(Caucasian Family)*

SIZE 4 X 5 FEET, 10 INCHES

The field is in dark blue with central mosaic of rich rose, covered with latch hooks and other mosaics in different shades of blues and rose and ivory—mostly a blue rug. The rest of the field is covered with hundreds of mosaics in various colors. The main border with a background of ivory has typical Kabistan design, very fine weave and short nap. Secondary borders are typical rosettes on a blue background.



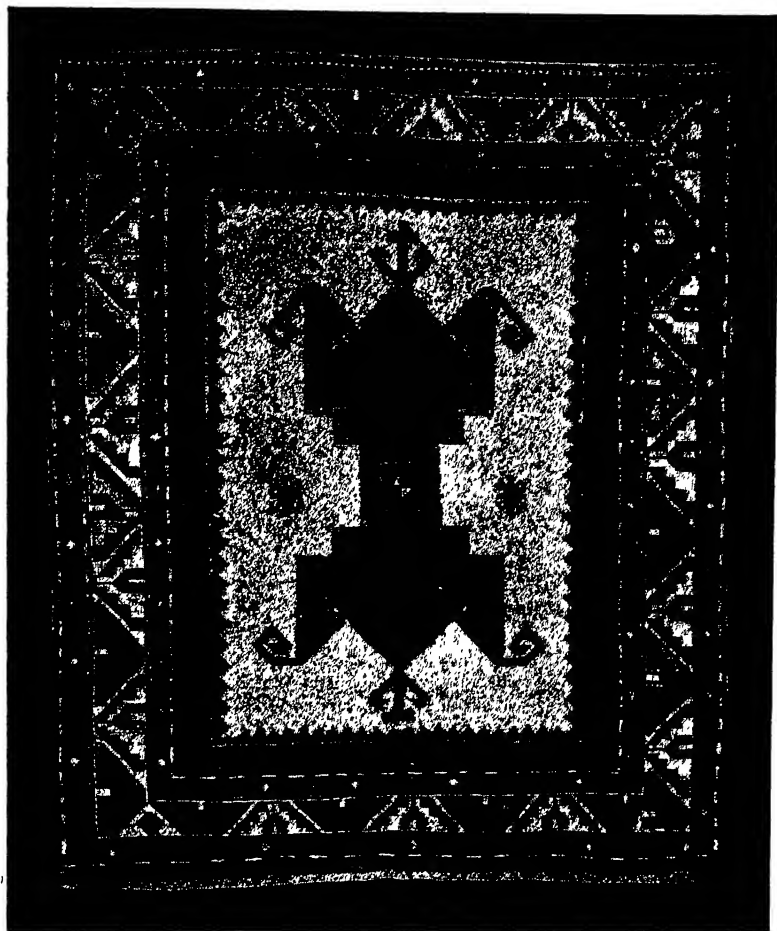
*By courtesy of Mr. M. M. Markam, Fayetteville, N. Y.*

# ANTIQUE KAZAK PRAYER RUG

*(Caucasian Family)*

SIZE ABOUT 3.6 X 5 FEET

The ground color of the field is rich Kazak red upon which are worked three diamond-shaped, latch hooked designs in green, ivory, blue and gold typical of these bold weavers. The numerous designs throughout the field and in the spandrel are frequently used by Kazak weavers. Their fondness for latch hook and reciprocal border designs is typically expressed in the border arrangement.



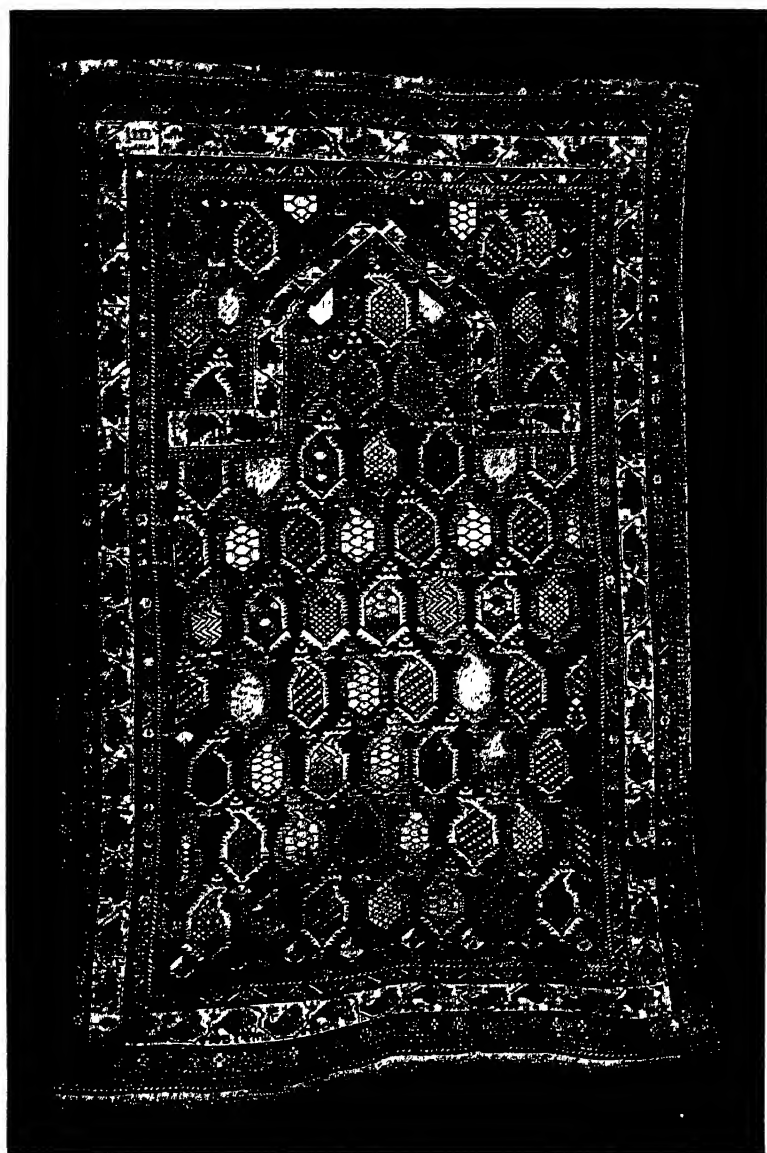
*By courtesy of Mr. M. M. Markam, Fayetteville, N. Y.*

ANTIQUE KAZAK RUG

*(Caucasian Family)*

SIZE ABOUT 4.6 X 4 FEET

Unusual in design and color, yet typically Caucasian. The center design of soft green, richest Kazak red and sky blue rests on a field of old ivory. The beetle-like forms are frequently used as is the saw-tooth design surrounding the field—soft colored borders of red and green surround the field. The serrated leaf design of the main border in red, blue, green and yellow is typical as represented on an ivory field.



*Courtesy of Metropolitan Museum of Art*

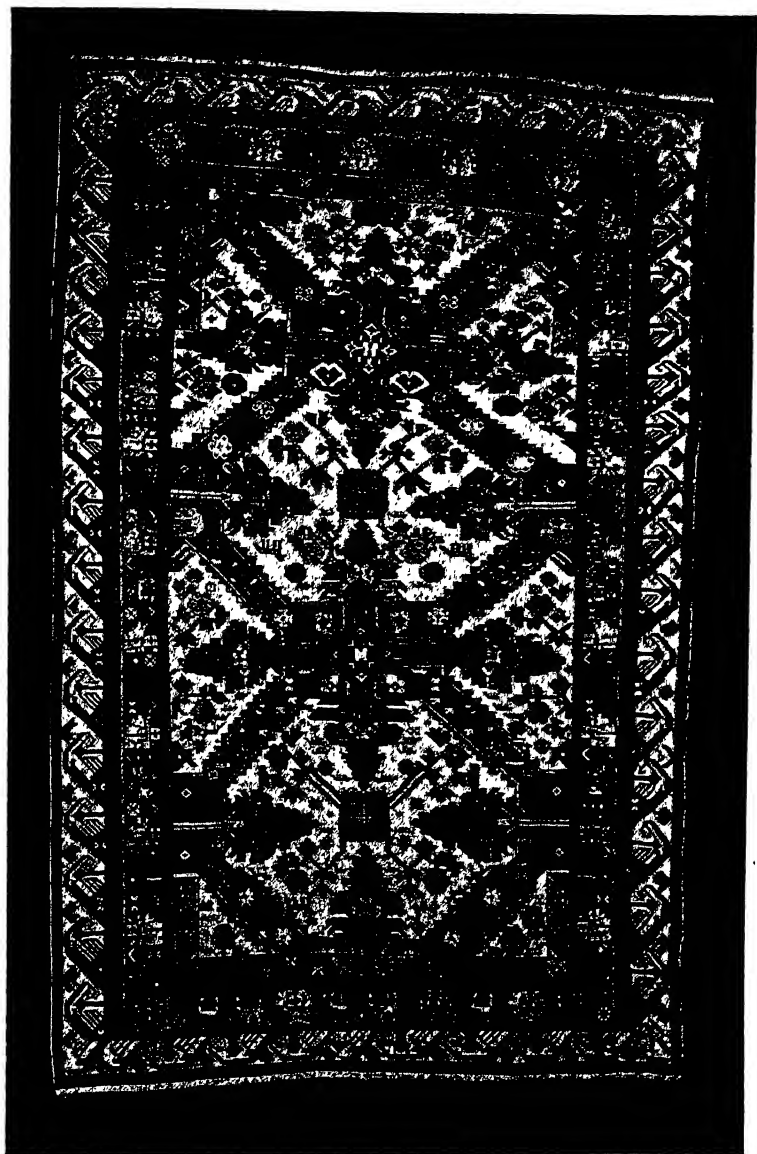
CAUCASIAN — XIX CENTURY RUG

*Antique Shirvan (Baku)*

SIZE 4 FEET, 8 INCHES X 3 FEET, 2 INCHES

Colors: Field, indigo ground; pattern, red, blue, white and yellow. The border shows a conspicuous Persian influence in its scrolling vine pattern. The rug is dated 1323 A. H. corresponding to 1806 A.D.





*By courtesy of Mr. and Mrs. P. N. Brann, Syracuse, N. Y.*

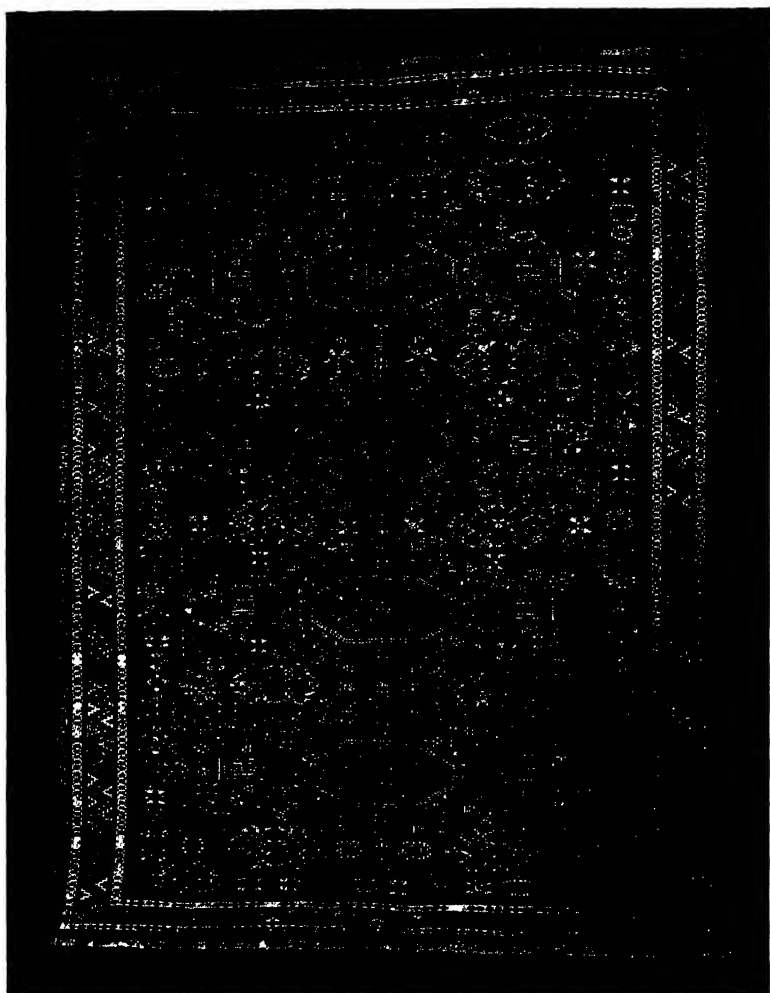
ANTIQUÉ SHIRVAN RUG

*(Caucasian Rug)*

SIZE ABOUT 6 X 4 FEET

A typical old Georgian Shirvan erroneously called Kuba by many and a very choice one, too. Can always be told by this outer border which is always in light blue, ivory and generally some black.

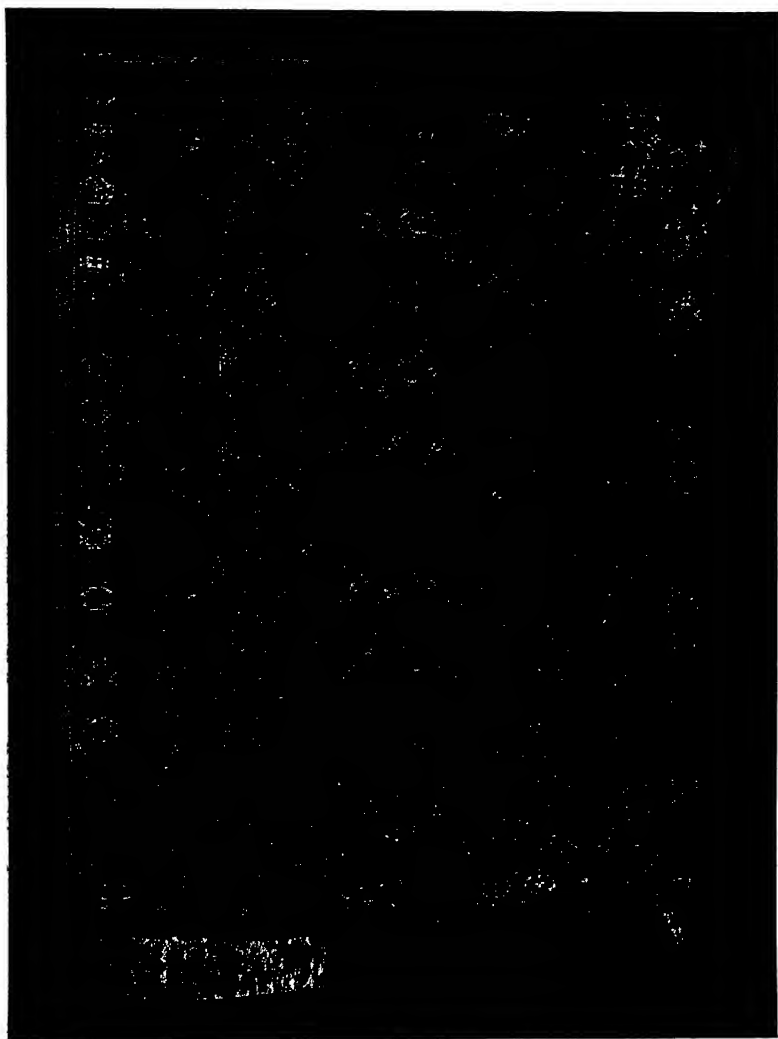
Field is ivory, aged to cream with design in blue and rose.



*By courtesy of the Metropolitan Museum of Fine Arts, New York City*

# SUMAC RUG

Field, dull red ground; pattern, indigo and dull yellow with black and green outline. The four large figures, enclosing octagons, in the field of this rug resemble the tribal devices of the Yomud rugs.



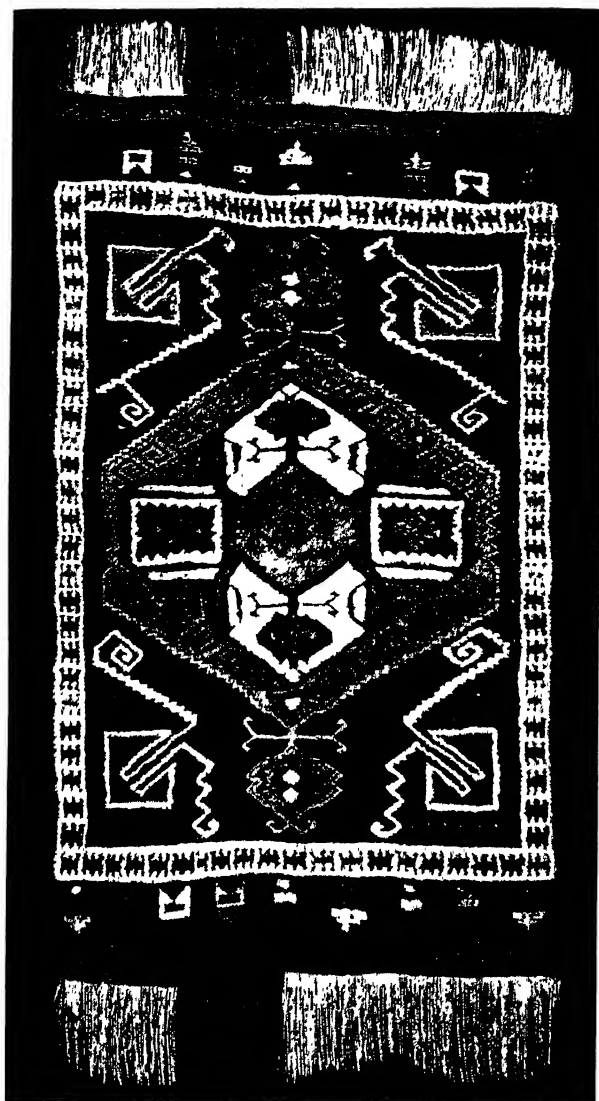
*Property of the Author*

SUMAC RUG

*(Also called Cashmere or Kashmir,  
(Caucasian Family)*

SIZE 8.3 X 10.10 FEET

An excellent example of the flat stitch rug from the Shirvan district which has been worked with the needle with the ends of threads hanging loose at the back. Field is old rose with three mosaics and main border in blue, with tinges of ivory, green and canary.



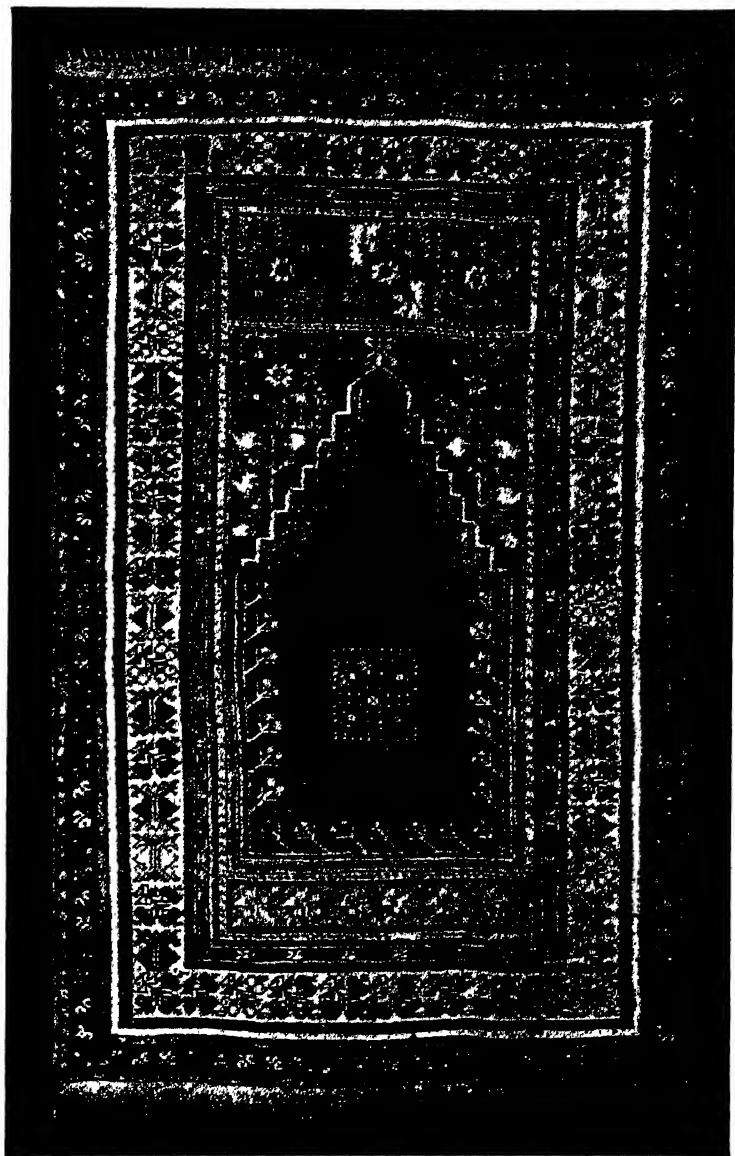
*By courtesy of Mr. S. W. Sedgwick, Syracuse, N. Y.*

ANTIQUE BERGAMO RUG

*(Turkish Family)*

SIZE ABOUT 6 X 4.4 FEET

A choice old Asia Minor rug. Three very interesting points, the plate does not show. It is extremely thick with an embossed effect; the rose, turquoise blue and ivory are higher pile than the other colors. The white is higher than the rose and the black has eroded down to the warp. The wool is not typical and is extremely lustrous. Some authorities class this as a Yuruk.

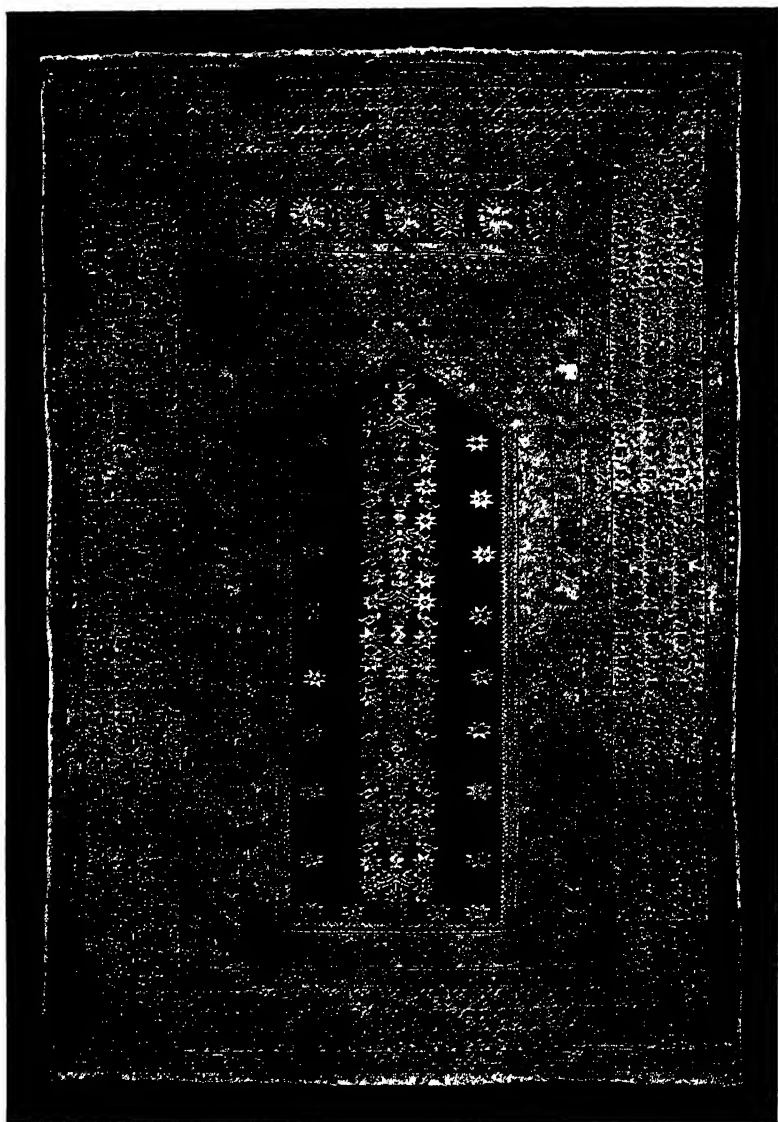


*By courtesy of Mr. Frederick J. Schmidt, Chicago, Ill.*

ANTIQUE (PRAYER) KERSHEHR RUG  
(*Turkish Family*)

SIZE 3 FEET, 11 INCHES X 6 FEET

Very typical Prayer Kershehr. Field of azure with spandrel in rose and upper panel in black and lower panel in lavender. One secondary border changes abruptly from Kulah "fleck" to a meandering ribbon.



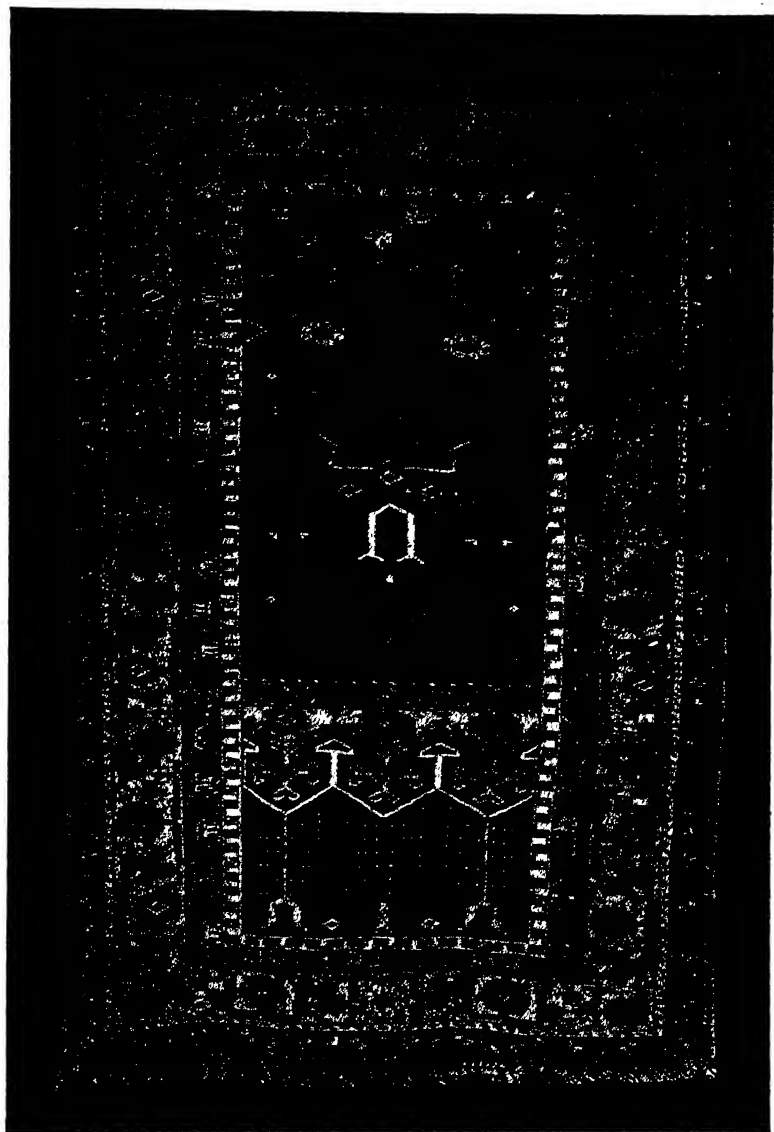
*Courtesy of Metropolitan Museum of Art*

ANTIQUE PRAYER RUG

*(From Asia Minor—Kulah)*

SIZE 6 FEET X 4 FEET, 1 INCH

In numerous border stripes patterned with small repeating units, in the shape of the prayer niche, and in the ornamentation of the field, this is a characteristic Kula prayer rug. The festoon in the niche is composed of several minute hanging lamps from which issue clusters of eight-pointed stars, perhaps intended to symbolize the radiance of light.



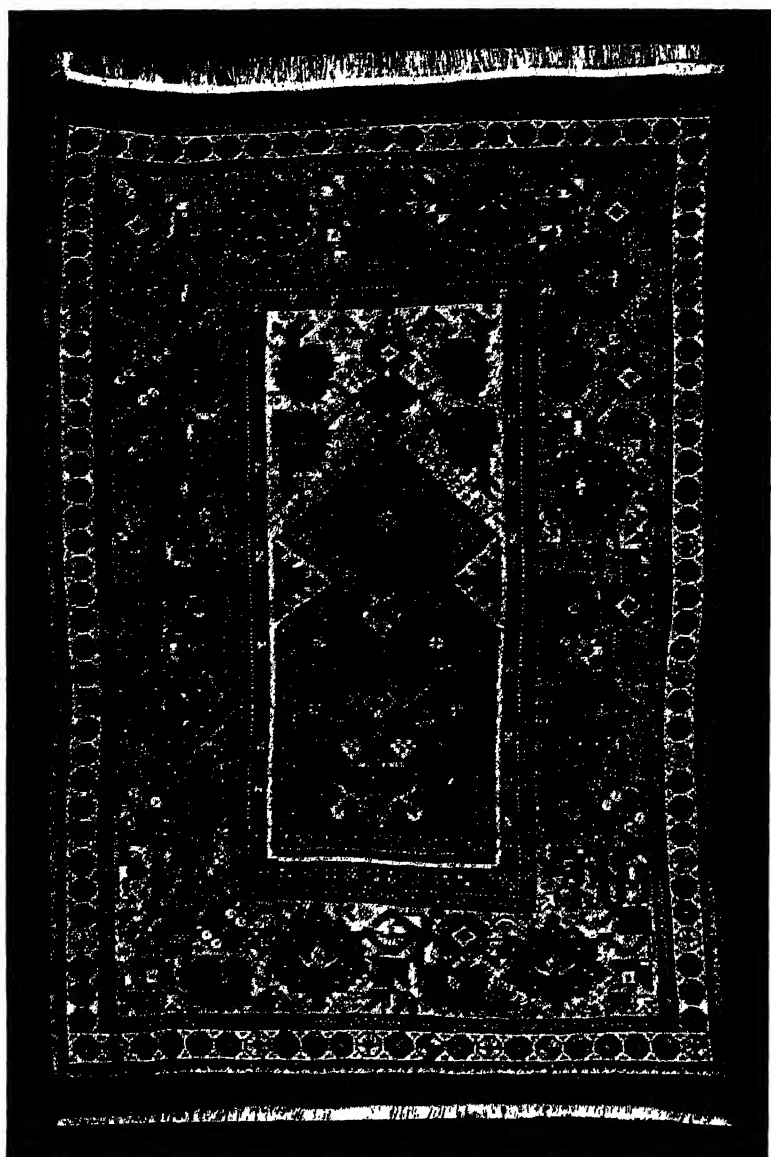
*By courtesy of Dean H. L. Hulett, Conson, N. Y.*

# ANTIQUE LADIK PRAYER RUG

*(Turkish Family)*

A typical old prayer Ladik of the front rank, though the field of many of the old Ladiks will have a plain—rose, red or blue field. The pomegranates and vandykes in the panel below the field are typical—as are the rosettes and rhodian lilies of the main border.

Old prayer Ladiks are one of the three rarest of old Turkish rugs.



*By courtesy of Mr. and Mrs. Irving Perry, Fajertsville, N. Y.*

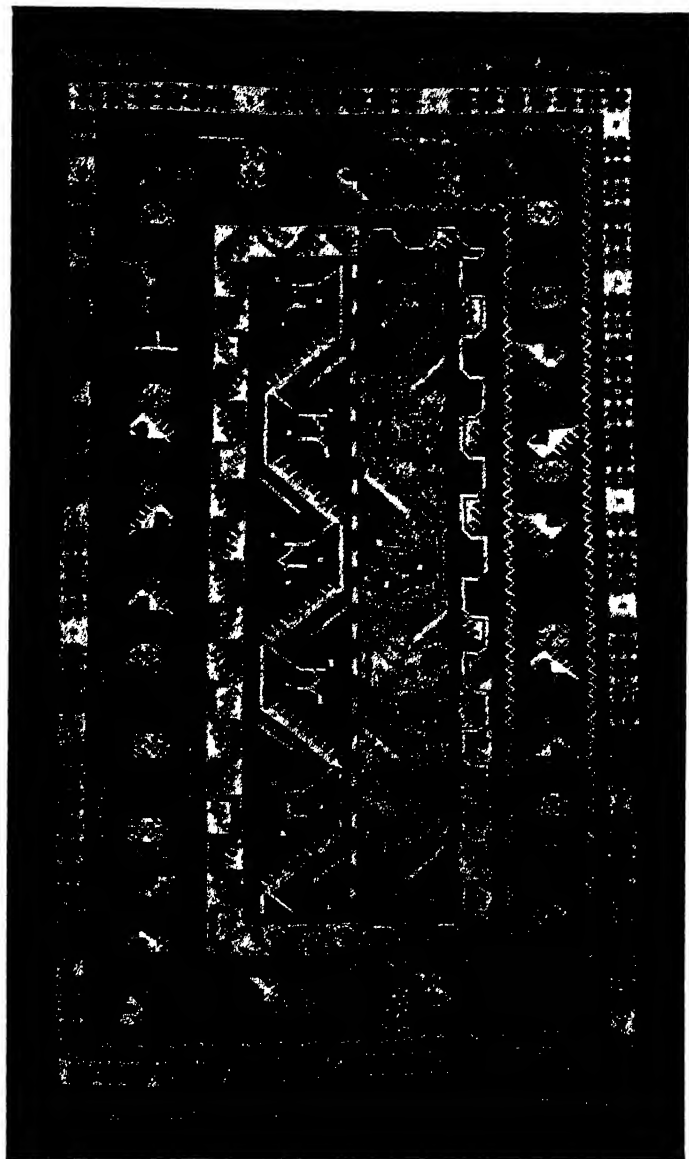
ANTIQUÉ MELEZ PRAYER RUG

*(Turkish Family)*

SIZE 5 X 3.6 FEET

A typical old Melez prayer and almost identical to the one shown in Hawley's Book. The spandrel is ivory background with realistic floral design. The field is soft rose. The main border is canary with the design containing much lavender—a color that is seldom seen in quantity in any other rugs.





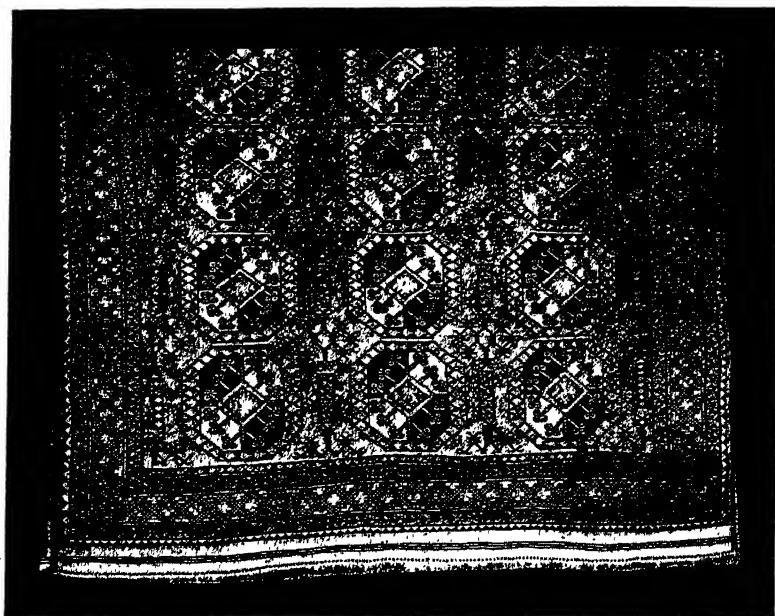
*By courtesy of Prof. M. M. Markham, Fayetteville, N. Y.*

**ANTIQUE NON-PRAYER MELEZ**

*(Turkish or Asia Minor Family)*

SIZE ABOUT 5.10 X 3.8 FEET

The Melez shown here represents the typical non-prayer type. The division of the field into two panels of the approximate width of the border is typical. These panels are red and pistachio green. The border surrounding is of usual canary yellow. The main border is typical of Melez, the right side being of lavender, the left side of red. The outer border is one invariably found in Melez rugs and is always of canary yellow.



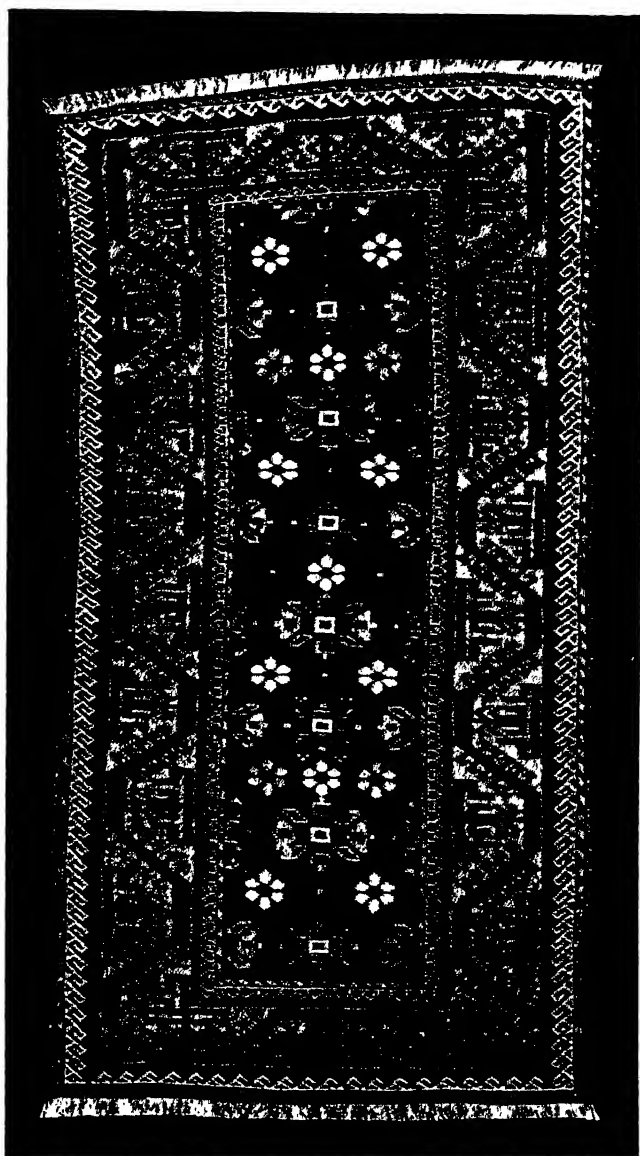
*By courtesy of Mrs. A. G. Seitz, Syracuse, N. Y.*

ANTIQUE AFGHAN CARPET

*(Turcoman Family)*

SIZE 9 X 12 FEET

Also called Khiva. Rich ruby rose field with the traditional pattern of perpendicular rows of octagons—each octagon is divided into quarters and each quarter has the typical small figure like a three-leaf clover, and between these are clusters of eight pointed stars. An ideal library rug and the above example has a richness of tone that is seldom surpassed.



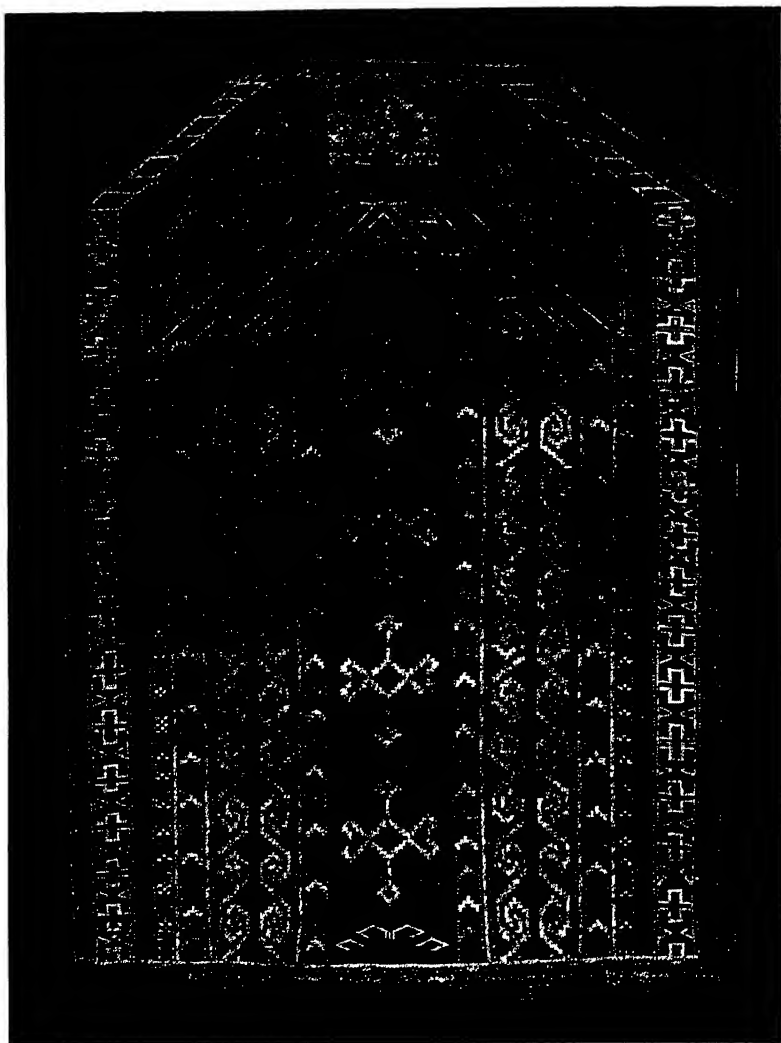
*By courtesy of Mrs. H. T. Hill, Manhattan, Kan.*

# ANTIQUE BELOOCHISTAN RUG

*(Turcoman Family)*

SIZE 5.5 X 2.11 FEET

Rich purplish blue field with Mina Khani design in rose, wine, mahogany and ivory. Main border is wine with design in blue. This rug has more blue than most Beloochistans, the general color effect of most of them being a wine or mahogany. Weave of this rug is close to the weave employed in Bijar rugs instead of the typical Beloochistan rug.



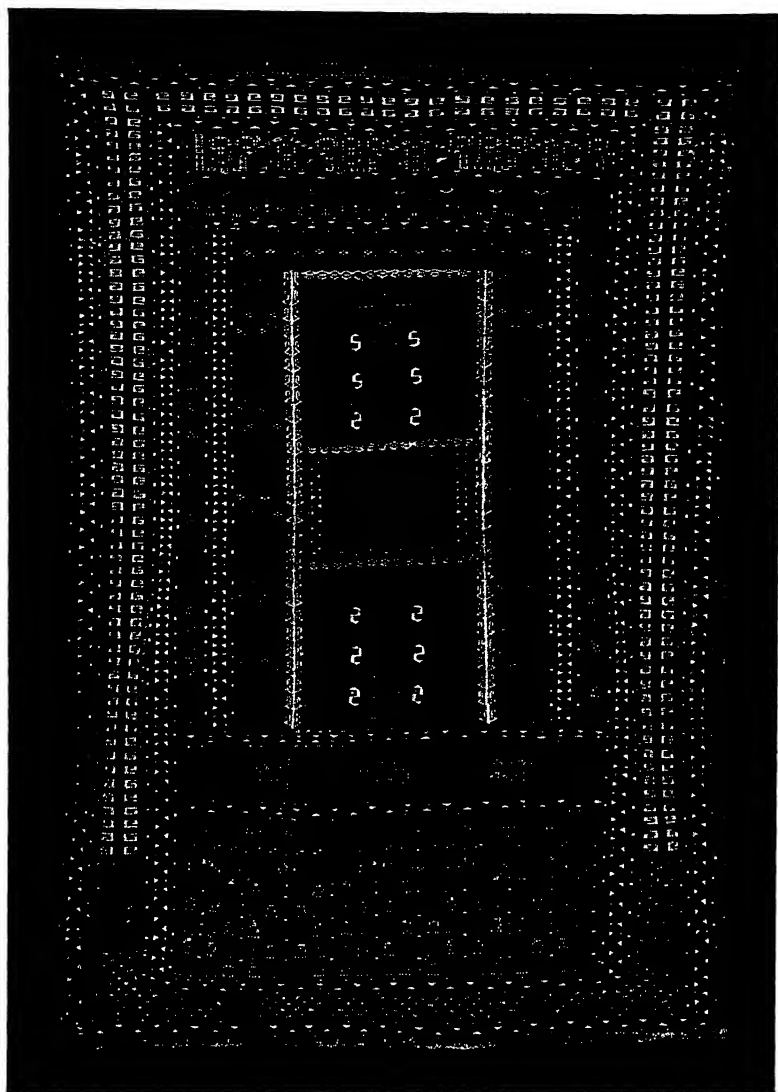
*By courtesy of Mr. Frederick J. Schmidt, Chicago, Ill.*

ANTIQUÉ BESHIRE PRAYER RUG

*(Turkoman Family)*

SIZE 3 FEET, 2 INCHES X 4 FEET, 3 INCHES

This rug is typically Ersari Turkoman in color and design, showing the Bokhara influence. General tone and ground a rich shade of red, figures in blues, greens, white, pink, yellow and brown. The shape is unusual.

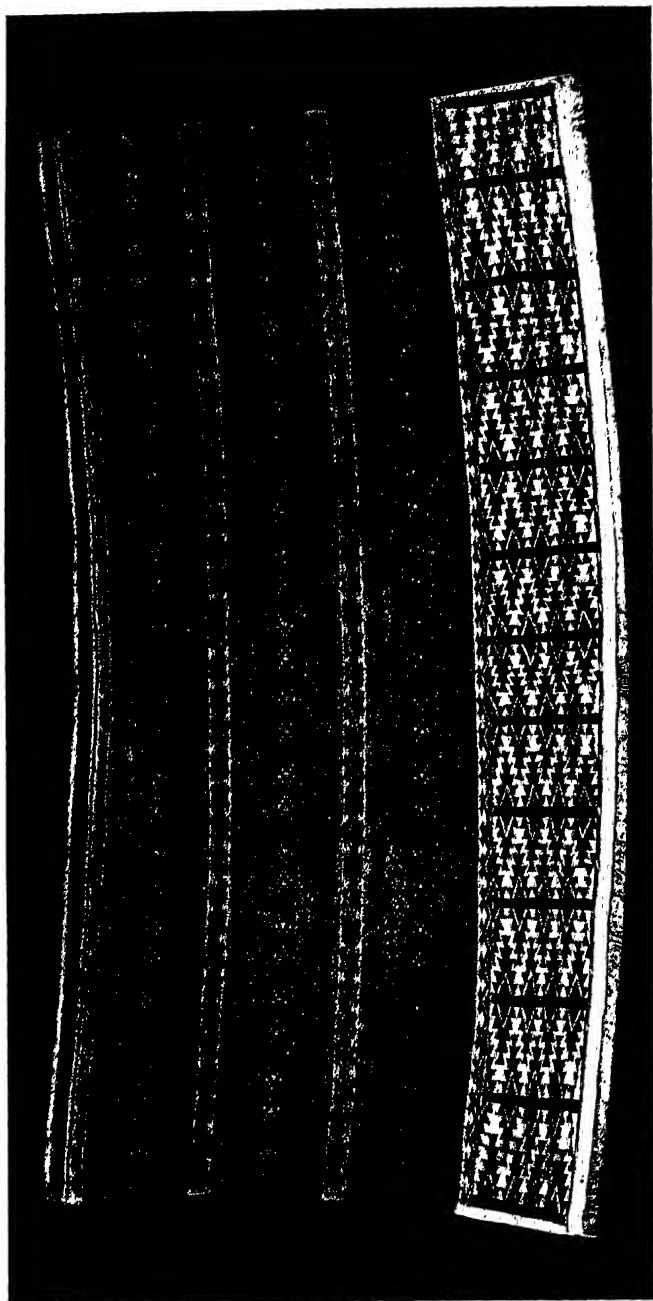


*Courtesy of Metropolitan Museum of Art*

PINDE TURKOMAN

SIZE 6 FEET, 2 INCHES X 4 FEET, 6 INCHES

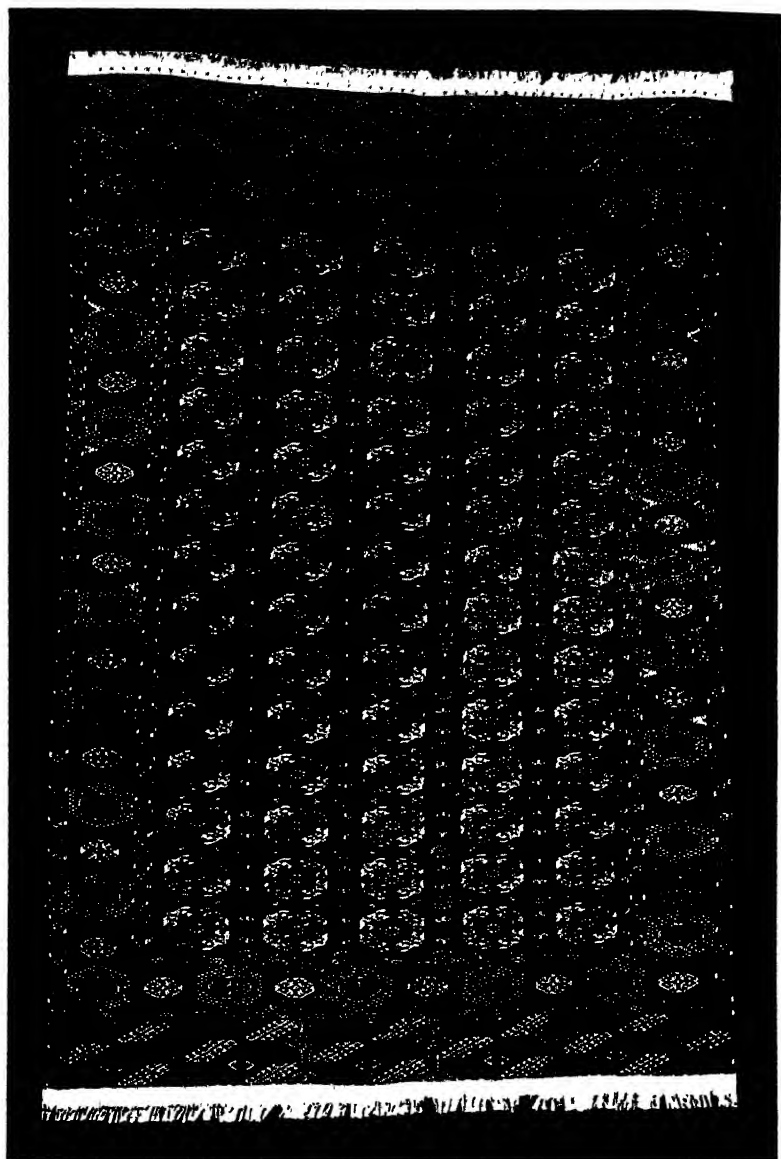
Dark red ground; pattern, indigo, white and dull pink. Rugs of this type, where the field is divided by a broad horizontal band crossing a vertical one, are sometimes called "Khachli," the Greek word for "cross," with the Turkish suffix "li" added, signifying "crossed."



ANTIQUÉ PINDE TENT BAG  
(*Turcoman Family*)

Formerly it had a back and an opening at the top, just as did all tent bags. The strips with designs have nap the same as a rug— and are extremely finely woven. The plain bands are extremely fine webbing (flat stitch) in softest rose.

*Property of the Author*



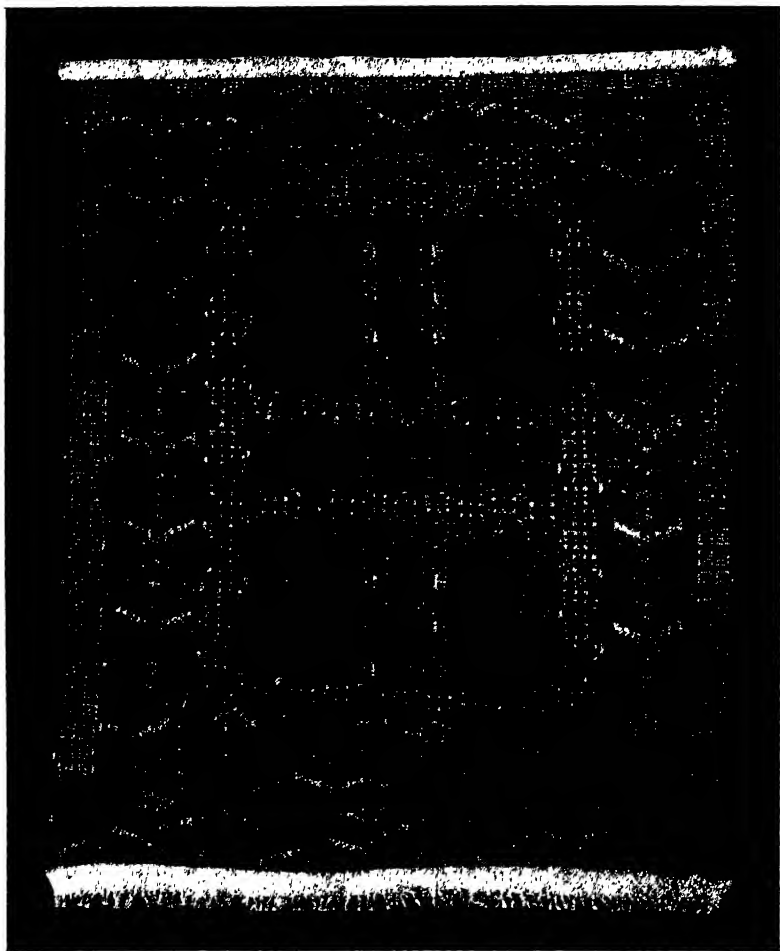
*Property of the Author*

TEKKE RUG  
*(So-called Royal Bokhara)*  
*(Turcoman Group)*

SIZE 7 FEET, 1 INCH X 9 FEET, 8 INCHES

The field is a ruby rose with the design in ivory. It owes its high value to the fine knotting and the shining lustre of the wool.

This Tekke would have been noteworthy at any time during the past thirty years.



*Property of the Author*

ANTIQUE TEKKE PRAYER RUG

*(Turcoman Family)*

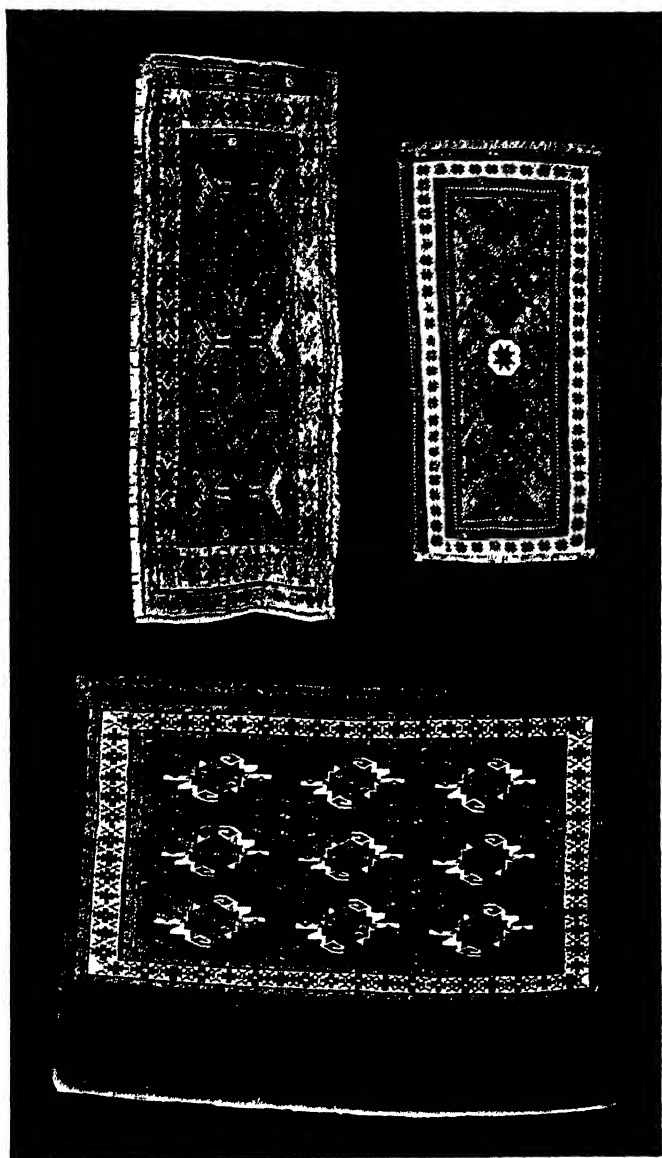
SIZE 4.6 x 4.1 FEET

Générally called Princess Bokhara and also Katchli Bokhara. Katchli being the oriental word for cross.

Typical in design of all prayer Tekkes—the design is always almost identical.

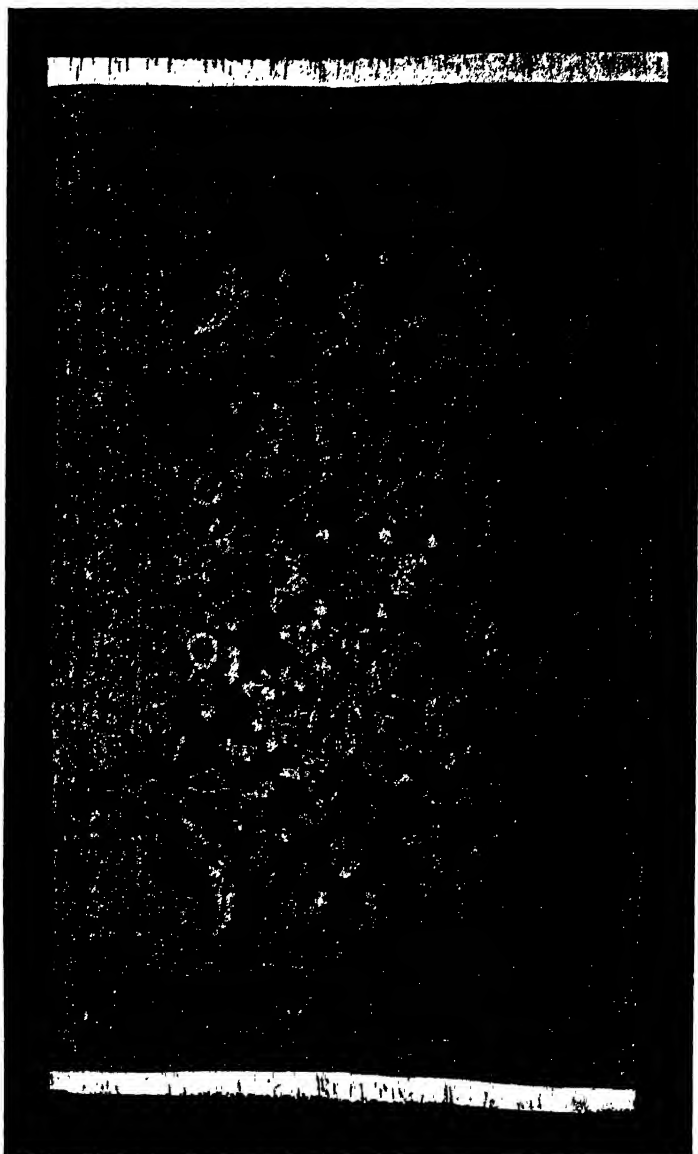
Field is soft rose with design in blue, and minor quantities of ivory and green. Finely woven.





*By courtesy of Mrs. J. C. Whissford, Syracuse, N. Y.*

1. Upper left is a mat from Bahktiari saddlebag. Field is rich dark blue. This mat is called Varamin by some.
2. Upper right is Anatolian mat from an old pillow. Field is soft apricot. Next in rarity to a Sena Diamond mat and more beautiful to many is a choice Bahktiari strip or an excellent old Anatolian mat.
3. Lower rug is Yomud tent bag. Field is softest terra-cotta. This Yomud came from John Kimberley Mumford's collection.

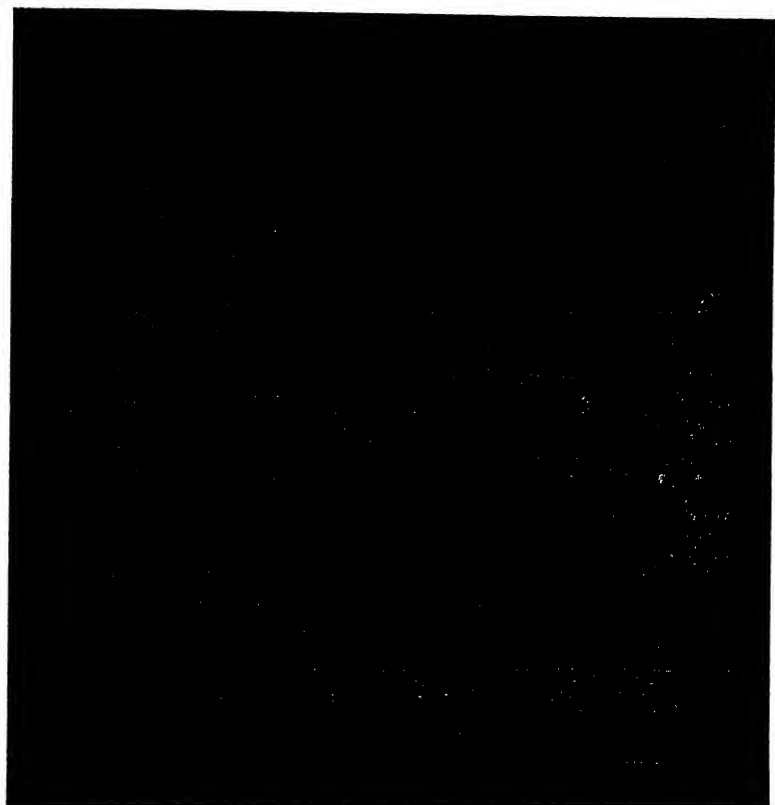


SPARTA CARPET

(*Grecian Family or Turkish Family*)

SIZE 6 x 9 FEET

Typical of a class of rugs being woven in Turkey and in Greece by exiles from Turkey, which copy the floral Persian design. Most of them copy the modern designs instead of the old designs.



*By courtesy of Bersamian Brothers, 261 Fifth Avenue, New York City*

AGRA CARPET  
(*Indian Family*)

SIZE 23 FEET, 6 INCHES X 17 FEET, 8 INCHES

Ivory field aged to cream with floral design in soft blue and rose.

Owners' description is as follows: "Woven by the Feudal captives in Agra India, as a coronation day present to the Maharajah of the district in the latter part of the XVIII Century. This magnificent rug, according to authoritative belief, adorned the palace until the death of the Indian potentate." Plate shows one corner only.

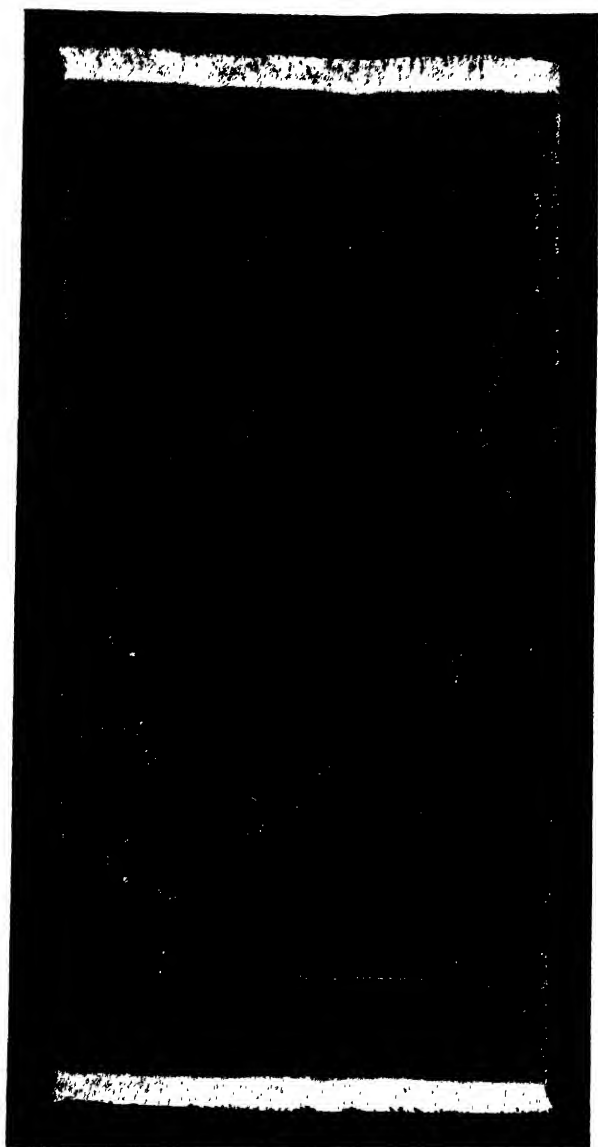


*By courtesy of Avdeyan & Company, New York City*

CHINESE CARPET

SIZE 8 X 10 FEET

Field of silver taupe with main border a pinkish cherry embossments in blue, rose, green and gold. This rug is as tight as a Persian Bijar—employing a knot similar to that used in Bijars.

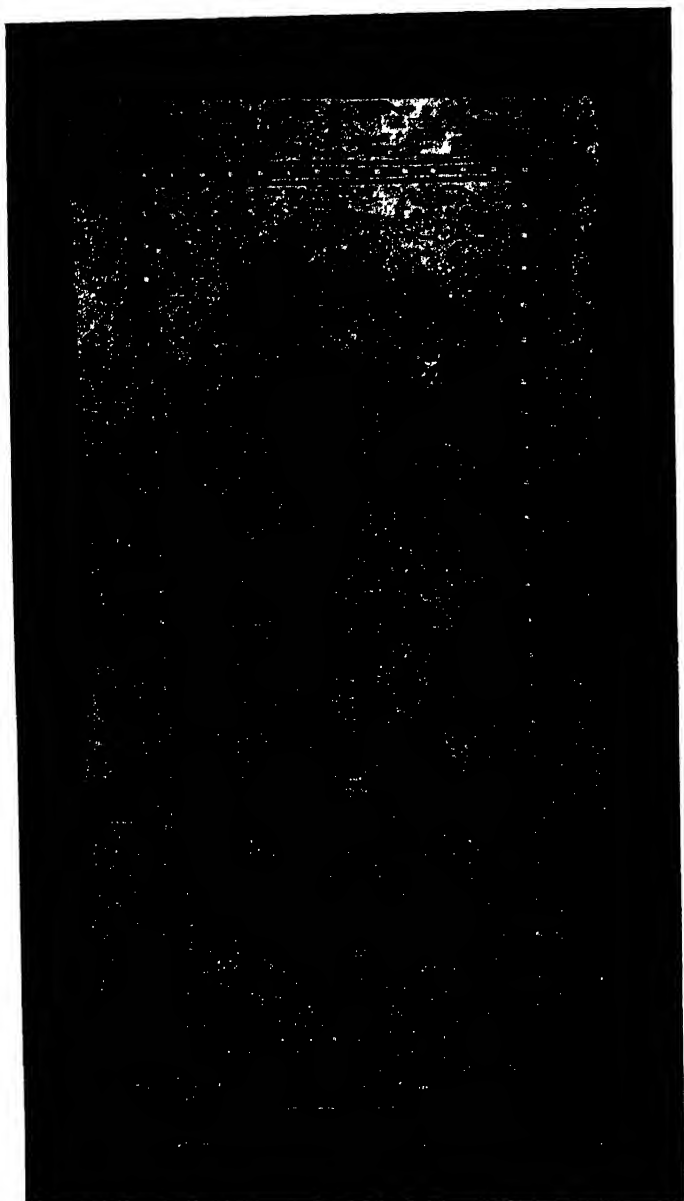


*By Courtesy Arden & Co., New York City*

MODERN CHINESE RUG

SIZE 3 x 6 FEET

Typical design. Field is rose with main border medium blue. Embossments in blues, tan, green and rose. Wool quality is excellent and weave is stiff and tight, similar to Persian Bijar.



ANTIQUÉ CHINESE RUG

SIZE 9 FEET, 8 INCHES X 5 FEET, 4 INCHES

Representative of the patterns used in many old Chinese rugs. The field is apricot with the embossments in blue and tan. The main border is in softest gold—almost a tan with design in blue and a lighter tan. The design is the emblematic butterfly and floral devices with a central medallion typical of many of the old Chinese rugs. It is neither of great antiquity, nor very recent manufacture. There are forty-two knots to the square inch.



